A GUIDE TO WHAT'S NEW AT NATPE

INTERVIEWS WITH QVC'S DILLER, DISNEY'S REISS

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Comedy on the wild side.

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Break the 30 minute laugh barrier.

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NEW FORMAT!

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31% In Women 18-49
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To November '92.

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And Women 18-49 33%
Over Last Year.

It's Because Of
This Phenomenal
Turn-Around Performance
That We're Pleased To
Announce It As A...

Source: NSI Snap 11/92 vs. 11/91
In Brief

Is the nation’s largest home video chain teaming with the nation’s largest telephone company to lead the video-on-demand charge? Maybe. The Washington Post last week reported that Bell Atlantic was talking with Blockbuster Entertainment Corp. about the home video giant providing programing and marketing the telco’s planned video-on-demand service in suburban Washington next summer. Neither side would confirm the report, but they stopped far short of denying it. “We’ve had discussions with a wide range of program providers,” said Bell Atlantic’s Larry Plumb. “We’re not ready to name any vendor at this time.” Blockbuster spokesman Wally Knief said “several telephone companies” contacted Blockbuster soon after the FCC adopted its video dialtone rules last summer, looking for a program supplier. Blockbuster, already a force in Hollywood by virtue of its 3,000 video stores worldwide, announced last Thursday it had agreed to acquire a $25 million minority stake in Republic Pictures.

Tele-Communications Inc. Chairman Bob Magness is reportedly considering a sale of his 19% stake in spinoff company Liberty Media Corp. TCI is the nation’s largest MSO. Liberty has programming interests in American Movie Classics, Court TV, QVC, Black Entertainment Television and several regional sport services. A TCI spokesman said the company does not comment on Liberty or on Magness’s personal investments; a Liberty spokesman did not return calls by press time.

The FCC amended its rules on when so-called indecent programming may be broadcast. Specifically, the commission has prohibited the broadcast of indecent material on all commercial and non-commercial stations from 6 a.m. to midnight. PBS stations that go off the air at or before midnight cannot broadcast indecent programming from the hours of 6 a.m. to 10 p.m.

The FCC fined T. Kent Atkins, controller of three noncommercial FM stations and applicant for three more, $250,000 for constructing and operating without commission authorization KLNN(FM)/AMarillo, KAMY(FM)/Lubbock and KENT-FM Odessa, all Texas. The commission has also designated those stations and Atkins’s KRNN(FM)/AMarillo, KENTAM/Odessa and his application for KOJO(FM)/Lake Charles, La., for license renewal hearings. Atkins, the FCC said, “misrepresented facts and/or lacked candor with respect to his activities by knowingly submitting fraudulent documents to the commission.”

For more late-breaking In Briefs, see page 133.

YOUR TICKET TO THE SHOW

Will the new talkers from King World, Twentieth Television and Columbia Pictures get a word in edgewise? How major a player has cable become for syndicated product, including the wealth-some would say glut—of off-net sitcoms on the horizon? And what is Barry Diller’s fascination with electronic retailing? BROADCASTING answers these questions and much more in a special NATPE ’93 section chronicling what’s new and newsmaking in the syndication marketplace. From the new emphasis on local programing to the new economics of global partnerships, it’s all here, and it all begins on page 36.

HDTV: $1.7 MILLION TO START

Advisory Committee draft estimate is up slightly from 1990 CBS projection, assuming ad insertion and network pass-through

By Peter Lambert

Broadcast television stations will probably spend $1.7 million to $1.79 million to start delivering advanced digital television (ATV) over the air in the earliest stages, a working party of the Advisory Committee on ATV Services (ACATS) estimates.

The figures assume a startup that includes insertion at the station of local advertising and graphics, upconversion of standard NTSC programming, and pass-through of network and syndicated ATV programing. It does not include facilities to originate ATV programing locally.

The estimate is $50,000-$140,000 higher than a CBS projection made two years ago that stations would spend $1.65 million for ATV pass-through and local ad insertion capabilities (BROADCASTING, Nov. 5, 1990).

At the time, both CBS and PBS projected that stations would spend $5 million-$12 million for a full-blown ATV origination facility over time, depending on market size and on whether a station entered early, when prices would be highest.

Submitted for drafting last week, the report from Implementation Subcommittee Working Party 3 (IS WP 3) started with information, provided by system proponents, on each of the five ATV systems tested in Advanced Television Test Center labs.

Five major professional equipment manufacturers—Amplex, Hewlett-Packard, Panasonic, Sony and Toshiba—analyzed the information and submitted cost projections, which were then analyzed by working-party members.

The study assumes each station will require at least one digital ATV encoder, and the working party estimates that each of the first 25 encoders to roll off assembly lines will probably cost between $200,000 and $280,000, depending on which standard is chosen.

A comparative ranking of encoder costs puts General Instrument and NHK at $200,000, MIT/GI at $220,000, Zenith/AT&T at $240,000 and Sarnoff/Philips/Thomson/NBC at $280,000.

But those differences in the costs of implementing the five proposed systems become less disparate when folded into total startup facility costs, says Laurence Thorpe, vice president, production technology for Sony Advanced Systems and chairman of IS WP 3.

Thorpe emphasizes that, among the proponents and manufacturers, “there is still a lot of discomfort on so many unknowns.” Nevertheless, praising the participants for completing “a monumental task,” he describes them as “a good cross-section—the right sorts of people” to bring real-world experience to bear.
WHO'S IN CHARGE?

Did the White House stage a coup at the FCC last week? That's what some agency watchers and insiders were saying after two emissaries from the White House set up offices at the FCC the day after the inauguration and assumed the titles of "special assistants" to a non-existent chairman.

Douglas Wilson and Maurice Goodman do not intend to run the agency, said FCC Deputy Managing Director Alan McKee, "They are channels of communication."

But FCC staffers who talked to them said Goodman intends to direct the Office of Public Affairs, controlling the flow of information from the FCC. "The first thing that happens in a coup is the rebels take over the means of communication," one said.

What the White House last week failed to do was to designate an interim chairman, leaving the agency without a head. Commissioner James Quello, the senior Democrat on the commission, is odds-on favorite to be named acting chairman and take over from Alfred Sikes.

BLAIR RATES NEW SYNDICATED PROGRAMS

By Steve McLellan

When evaluating the new crop of shows for syndication, Blair Television's programming team raised questions about several shows, including [Twentieth Century Fox's] "Beverly Hills, 90210," MCA's Northern Exposure and Twentieth Television's "Doogie Howser, M.D." and "The Simpsons.

The sharpest barb was reserved for Buena Vista Television's marketing man for Blossom. Blair described the show as a "solid transition vehicle" between kid and adult fare but said, "the deal is spoiled by the greedy barter element of three years with 90 seconds in one year and two and a 30 in year three."

Blair Television program analysts, led by president John Rohr, will present a rundown of the new syndication season to client stations today at the NATPE convention in San Francisco, as will most of the other major rep firms.

As for 90210 and Exposure, Blair said a question for both is their status as serialized dramas, which have been "notorious flops" in syndication. Exposure, said Blair, "may have enough of a comedic element to make it work in syndication."

Another potential problem is 90210's strong appeal among teens, who "are as quick to reject a show as they are to find it, and the 1994 start date could mean the difference between a hit and a flop." Blair said this week's NATPE convention "will be absolutely critical if Worldvision is to get 90210 on broadcast television."

Blair said it had many of the same questions about Doogie as it did for Wonder Years. "Will adults who watched in prime time follow it to syndication, and is it kidding enough to survive without adults?" Blair also said the terms (two years of two hour minutes and four years of back-end cash) is "weighted toward Fox.

Similar questions loom for The Simpsons. Blair said, suggesting "Fox has a tough row to hoe in getting this sold." Whether adult men who have watched the show on Fox will still be there when it runs in syndication is a key question, Blair said. Although the show is clearly written for adults, "cartoons always make programmers nervous," the rep said. And the heavy price tag Twentieth is reportedly asking will force stations to air it in adult-driven time periods, rather than early fringe.

Blair said it liked the new talk shows from Twentieth and King World, "Bette Berry and Les Brown, respectively. It also had high praise for Heat's weekly game show, Mouth Off.

For stations in the reality business, Blair said, there's good news, in that the genre continues to be a hot one. One cautionary note: "Concerns about format burnout suggest a trio of Cops (Twentieth), Rescue 1911 (MTM) and Highway Patrol (Genesis) may be a bit much for one season."

BARTER FOR KEEPS / 80

An economic rebound will probably not change the barter equation in the near term.

BALANCE OF PROGRAMING / 80

Maturing commercial markets abroad are changing a balance of trade once most favorable to U.S. program producers.

THINK OF ENGLAND / 84

Accelerating growth in British channel capacity is creating a big market for program suppliers.
SHOPPING COMES TO BROADCAST

By Mike Freeman and Steve McClellan

Before the Home Shopping Network became a household name and before infomercials, there was direct-response TV, which made small fortunes for companies selling products such as Ginza knives. In the 1980's, the cable industry took the concept several steps further, devoting entire channels to direct-to-home selling. Broadcasters have been struggling ever since to adapt home shopping, or transactional TV, to shorter formats, and it appears the next wave of syndicated home shopping projects is here.

NBC's six owned-and-operated stations have inked up with Preview Media to roll out a customized transactional TV show called Preview Travel Bargains, which promises to sell discounted vacation packages, long-time sports and lifestyles specials distributor, GGP, is getting into the business with Sports Snapshots, a weekly half-hour transactional game show that will debut this week, and Hearst Entertainment Distribution (HED) is teaming up with Transactional Media Inc. (TMI) to develop a series of home shopping programs for syndication that will be similar in format to this week's NATPE convention in San Francisco.

The NBC O&O deal with Preview Media is as unusual as any the station group has ever undertaken. An initial 13-week run of Preview Travel Bargains is slated to begin Feb. 13 on four NBC O&O's (with the other two owned stations triggering a seven-week show in March), whereby each of the stations will essentially turn over all their half-hour inventory in return for an unspecified "participatory" percentage of gross revenues derived from Preview Media's 800-number regional phones sales of vacation packages, as well as promotional fee splits and national advertising revenues.

Credit card giant, Visa, has signed on as the national cash sponsor for the intersitial advertising and promotional fee splits, while such travel service giants as American Airlines, Hyatt Hotels and USAir have jumped aboard to offer their services in "vastly discount-ed" travel packages in return for major minute-length exposure, according to Preview Media President Jim Horntal.

"We're promising that viewers will save a minimum of 20% and up to 50% on our travel packages," Horntal proclaimed.

Essentially, Preview Media, which is the nation's largest producer of syndicated travel programming (including the News Travel Network), will produce a pair of locally customized half-hour episodes for insertion on weekend afternoons in each of the six NBC O&O stations.

From last August through November 1992, four of the NBC O&O's-WNBC-TV New York, KNBC-TV Los Angeles, WFTV-TV Orlando and WRTC-TV Washington-participated in a test rollout, which Horntal claimed an average 3.5 to 4 in 4-cume ratings. It was apparently good enough, he says, for the NBC group to sign a "multi-year" commitment with minimum performance guarantees if they go "considerably" better than those levels.

NBC's head-first jump into the "direct revenue programming" business, as defined by NBC President-General Manager Allan Horlick, who was given the charge by NBC Station Group President John Rohrbeck, to develop new revenue streams, is a major philosophical change in favor of what may still be perceived as another form of infomercial programming.

"We own the show and we're getting a percentage of merchandise sales, also," said Horlick, who added that theme-week shows tied to major sports events (World Series, Super Bowl, etc.) are being planned to further spur ratings and revenues.

Hearst Entertainment Distribution and Transactional Media's agreement, on the other hand, will allow both GGP's Sports Snapshots, which will be on the air this week, and TMI's "Sports Showcase," which will be on the air next week, to brainstorm on different transactional shows for possible development that TMI would produce. Hearst would have "first look" distribution rights.

One of the shows in development is one with infomercial baron Mike Levey, whose Amazing Discoveries shopping programs are said to have generated $300 million in direct sales business.

The program that Levey's company, Positive Response Television, is developing with TMI would be a one-hour daytime syndicated strip called The Mike Levey Show.

According to Earl Greenburg, president, TMI, the show would have a segmenting called "Regis and Kathie Lee feel to it" with a transactional component. While the show would be clearly designed to move product, Greenburg insists it would be entertaining and first and home shopping second. "Mike is an entertainment host," he said. "He has a huge following and a TVQ. He is as much a consumer advocate as he is a product hawk," he said.

At deadline, Hearst was still evaluating whether to take the show into syndication. A decision could be made this week.

BROADCASTING'S FCC CHAIRMAN WATCH

With the new commander-in-chief in place, inquiring minds want to know who will be his pick to lead the troops at the FCC. The latest read:

Toni Cook
All the right stuff. Confirmation hearing would fast 20 minutes. Broadcasters back her, but cable worries she really believes in deregulation business.

Geoffrey Cowan
Does it all. Public interest lawyer and lecturer at UCLA, author, TV producer. Member of Carter's CPB. His father, Louis, was one-time CBS president.

Ervin Duggan
Fact is he is Bush appointee does him no good, but he has departed himself as LBJ Democrat while at agency.

Reed Hundt
Went to high school with Gore, law school with Clinton. Member of transition's economic team. Antitrust litigator. FCC may not be senior enough for him.

David Leach
Cable likes House Energy and Commerce aide. But some say there's already too much John Dingell mindset at FCC.

Sharon Nelson
Now head of Washington state PUC, she is accomplished regulator—too accomplished for telephone industry.

Lew Paper
Communications attorney handled FCC work for campaign. Fellow Renaissance along with Clinton.

Unknown Candidate
Everybody's top choice, although lacks experience in communications matters. Comes from provinces (Arkansas?). For real FOB.
The inauguration of President Bill Clinton last week in Washington drew broad unprecedented media coverage and media participation in the event itself.

Besides the big three networks, Fox and CNN, scores of local stations across the country wheeled their satellite trucks down Pennsylvania Ave. to provide their own coverage of the events.

On the news front, for the most part network executives had to endure only routine hassles and no major disasters, unless one counts trying to juggle coverage between the new President's welcome and the old President's last efforts in Iraq. Perhaps Saddam Hussein's cease-fire was as much a goodwill gesture to the networks as it was to the incoming President.

"I'm glad this is over," said Lane Venardos, vice president, hard news and special events, CBS News. "Having to pay attention to Iraq took away from a lot of work we would have liked to have done for this thing. You never want to do that, but there was no way around." 

The only technical problem Venardos could recall was the occasional camera that panned off. "That's live TV for you."

As is often the case in such wide-ranging coverage, the little things often turn out to be the biggest headaches. "Just to park our satellite trucks we had to talk to 10 different agencies and get permits, only to be told we needed permission," said Linda Karas, a senior producer at CBS News and overseer of the network's affiliate news service, CBS Newsnet. "Things are not always as smooth as they would be in your dreams."

Clinton's full schedule also presented problems for setting up crews. Said Phil Alongi, coordinating producer, NBC News, "Venues were spread all over. This man [Clinton] was very aggressive in planning and went for maximum exposure."

The inauguration committee also put up its share of hurdles, the networks said. "It was a difficult organization to deal with. You can't tell who to get authorization from. I can't tell you how many times we walked the parade route looking for spots to shoot. We wanted to shoot from the Lincoln Memorial on Jan. 20, and did not get approval until 1 a.m."

While CBS and NBC staked out rooftop office-building space within blocks of the Capitol, ABC and CNN opted for broadcasting out of their Washington offices. All the networks had tents or trailers set up in Lafayette Park, across from the White House, for coverage of the parade.

The massive amount of coverage did not go unnoticed by the new President, who noted during his speech that "when George Washington first took the oath I have just sworn to uphold, news traveled slowly across the land by horseback and across the ocean by boat. Now, the sights and sounds of this ceremony are broadcast instantaneously to billions around the world."

"Communications and commerce are
global; investment is mobile; technology is almost magical; and ambition for a better life is now universal. We earn our livelihood in peaceful competition with people all across the earth."

Coverage was not enough for the media this year, especially when it came to cable. MTV's inaugural ball was the hottest ticket in town on Wednesday night, and guests included ABC News's Peter Jennings, NBC's Maria Shriver, and actor/director Peter Horton (Class of '96).

HBO had the rights to and aired the Lincoln Memorial gala on Saturday which was also carried by TV stations, and CBS aired the Inaugural Gala concert Tuesday night, which was put together by Clinton's inaugural team, including producers Harry and Linda Bloodworth Thomas. NBC and CBS hosted parties. The Motion Picture Association of America teamed up with the Recording Industry Association of America to host a "Rock the Vote" fundraiser whose guests included Sony's Peter Guber and Disney president Frank Wells and scores of movie stars.

The three networks relied on crews of around 100 for their coverage and took over Lafayette Park across the street from the White House for parade coverage.

"When George Washington first took the oath I have just sworn to uphold, news traveled slowly across the land by horseback and across the ocean by boat. Now, the sights and sounds of this ceremony are broadcast instantaneously to billions around the world. Communications and commerce are global; investment is mobile; technology is almost magical, and ambition for a better life is now universal. We earn our livelihood in peaceful competition with people all across the earth."

President Bill Clinton

Counterclockwise from top: NBC's Tom Brokaw and Bryant Gumbel behind the cameras and in front of the nation. ● Even the syndicators came to town: Inside Edition's Nancy Glass gets ready for an interview. ● MTV's Rock 'n' Roll Ball was the hottest ticket in town inauguration night. Even Clinton staffers, including campaign strategist James Carville, had to beg for tickets. ● The trend of local stations doing it themselves was evident. Among the out-of-town stations on hand was Miami's WSVN(TV). ● Composer Quincy Jones (back to the camera) conducts the performers at HBO's Lincoln Memorial gala that included the Clintons, Michael Jackson, Diana Ross and the Gores.
POST-NEWSWEEK, SOURCE TEAM FOR SHOW ON AD INDUSTRY

Producers ponder whether to take half-hour 'Hot Spots' to networks, cable or syndication; presentation tape at NATPE

By Geoffrey Foisie

Newspaper production executive and the show's co-executive producer, will be taking a presentation tape to this week's NATPE convention to discuss the show's syndication possibilities. But he told BROADCASTING that he and Hot Spots' other co-executive producer, Pamela Mayhenny, president of the Source, also plan to talk with cable and broadcast networks.

An advertising compilation special recently aired on NBC, and he is about to be aired on ABC, said Dauphinee. But he said Hot Spots would do more than show ads, and in fact "will probably never run a commercial in its entirety." Rather, he said, the show will have news about the industry, placing advertising in a larger context. Said Mayhenny, "Advertising now involves people like Michael Jackson and Madonna. If you look at the news, there is often some controversy in the business related to our culture. We intend to cover all of that." Dauphinee said he would expect the show, if syndicated, to be sold on a barter basis. Mayhenny said she has already talked with potential advertisers on the show, and that they were not worried about their commercials running adjacent to a show about commercials: "Their reaction has been very positive."

Dauphinee added that he thought the show would do well sometime in the 6-8 p.m. slot on Saturday: "We think it is a very young skewing program, with mass appeal."

Even with the show still not sold or in production, its producers are already thinking ahead. Dauphinee said they are considering a spin-off of an annual special, with the audience picking the best commercials—"a People's Choice Awards kind of thing."
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Monday Memo

“With a less confrontational President in the Oval Office, look for quick enactment [of the fairness doctrine] and an immediate challenge in court.”

A new administration has come to town, bringing with it a renewed enthusiasm for all forms of program content regulation. President Clinton has said in response to questions from this magazine that he favors communications regulation only as a last resort. Don’t believe it. Twelve years of pent up demand from a host of special interest constituencies will not be so easily satisfied.

While Mr. Clinton may not have content regulation at the top of his personal agenda, don’t count on him to pick fights with the powerful Democratic congressional leaders who see it as their mission in life to control what goes out over radio and television.

The most important deregulation victory of recent years was, of course, repeal of the fairness doctrine. Despite ample evidence that the doctrine’s disappearance has not brought about the destruction of democracy as we know it, the zeal of the doctrine’s congressional supporters is undiminished. Bills to enact the fairness doctrine into law are introduced in every Congress. Only the threat of a veto has kept supporters of the doctrine at bay. While a less confrontational President in the Oval Office look for quick enactment and an immediate challenge in court.

The last time the fairness doctrine faced a First Amendment challenge, in the infamous Red Lion case, the Supreme Court decided that radio and television were not entitled to full First Amendment protection. But the world has changed since 1969. The notion of scarcity in the radio and television marketplace has been discredited by a quarter century of extraordinary technological developments. If content regulation were to be argued again today, the First Amendment might just prevail. At the very least, a solid challenge to the fairness doctrine would give the Supreme Court the opportunity, once and for all, to declare that a First Amendment is good enough for newspapers and magazines should be good enough for radio, television and any other electronic medium.

Despite repeal of the fairness doctrine, plenty of content regulation remains on the books. Cable television makes no use of the spectrum. But it is subject to most of the same content regulations that apply to broadcasting. Candidates for federal office still have the right to demand discounts and other special privileges not available to ordinary advertisers. Radio and television stations are still forbidden from editorializing for or against political candidates without granting opponents free time to reply.

Is it all that far-fetched to suggest that the increasing convergence of the print and electronic media may tempt government regulators to impose the same control on the printed word that have long been applied to radio and television broadcasting?

The new President and his advisers appear to believe quite sincerely in their responsibility to exercise the power of government on behalf of a political agenda. The implications for journalism, especially electronic journalism, could be ominous. Absent an unequivocal ruling from the Supreme Court, the tide of content regulation will continue to rise until it engulfs all media, not just those with a lesser standard of First Amendment protection.

When Big Brother comes calling, don’t look for him to kick down the front door or sneak in through the basement window. You might very well invite him into the parlor for a civilized discussion of “responsible journalism” or “indecent programming.” never imagining what he really has in mind.

By David Bartlett, president, Radio-Television News Directors Association, Washington

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Byline: David Bartlett, president, Radio-Television News Directors Association, Washington

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ities of the television marketplace. Already a power in access, it's also proving itself the perfect all those headed to the future. Get on board now. Hard Copy is moving forward. Fast.
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25 years ago, a vision was born: from the first generation to the next generation that vision became a reality among young adults. And if that's not enough, when Star Trek: Deep Space Nine made its pheno
THE FUTURE, WE'RE WAY, WAY AHEAD OF YOU.

end. Now in its sixth season, Star Trek: The Next Generation has become one of television's top rated shows. Its debut, it marked the beginning of a new era in prime-time. And the continuation of a legend.
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Truth, Justice and the Chicago Way. For a new generation of vi

JUSTICE WAS A THING OF THE
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ic TV show to hit movie, The Untouchables strikes a timeless theme versa, the ultimate battle re-ignites in this powerful new television series
In the future, television will be different. The imagery will be real chemistry. The kind John & Leeza are bringing.
sharper. The sound will be better. But there's one thing technology going to NBC. It's an unprecedented deal with an unlimited future.
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Bridge
The Young
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Chronicles
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Recently, the Summit Research Group asked TV General Managers: "If you could receive only one trade magazine each week, which one would you choose?

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It follows that an ad in Broadcasting carries with it a power that is unique among trade journals. The fact is, more TV and radio general managers read and rely on Broadcasting than any other magazine.

And advertisers recognize its value by continuing to place more advertising lineage in Broadcasting than in any of its competitors.

"I want my Broadcasting."
No, BROADCASTING is not going tabloid. But last week’s issue and this one have been published in that format, due to the heavy volume of programing news and advertising that characterizes this NATPE time of the year. BROADCASTING will resume its customary format with next week’s (Feb. 1) issue.

But there are other changes up our editorial sleeve. “Watch this space,” as the saying goes, to follow the next steps in BROADCASTING evolution.
Great Performers of the 20th Century.
Best Achievement by a New Talent.
Day Maker. Fresh, funny, smart—

Bertice Berry is the hottest new talk show in years. Already sold in 70% of the country, Bertice has quickly become a sales phenomenon. So if you haven’t got the word yet, now’s the time to speak up. Bertice Berry. Talk with something to say. And soon she’ll be heard all across America.
Outstanding Achievement by a Comedy Series.
Network Maker. The program that built the first new network in 40 years is well on its way to becoming a sitcom classic. Stronger than ever, Fox’s #1 show continues to grow among all adult demos. Homer, Marge, Bart, Lisa and Maggie. They’re more than a family. They’re a franchise.
Most Dramatic Turnaround of a Time Period.
**Time Period Maker.** The November sweep proved that COPS captures more of television's most wanted demos.

In market after market, COPS moves in and turns around weak time periods—overnight. If there's trouble on your block, don't wait. Call COPS. In no time, you'll have key adults locked up.
Best Original Reality News Program.
Best Continuing Performance by a Comedy.
Comedy Block Maker. Now in its fourth season as a solid performer, Doogie Howser's offbeat comedy and quality writing have built a loyal adult 18-49 audience. This makes Doogie just what the doctor ordered to match up with the sitcoms on your schedule. And so far, 65% of the U.S. agrees that this comedy is nothing short of pure genius.
Record Makers. Twentieth Television brings you the most popular titles in entertainment history... including M*A*S*H, the series – after 13 years, still a Top 10 off network program! M*A*S*H*, The Final Episode – the highest rated program... ever! And Century 16 – the top grossing film package of all time! All proven performers, all ready to deliver on demand for your station.
For advertiser sales contact Bob Cesa at (212) 556-2520.
QVC’S DILLER: REDEFINING TV

Barry Diller, former Fox chairman and veteran network and studio programing trendsetter, is now setting up shop at cable network QVC as chairman and major investor. He talks with BROADCASTING’s Mike Freeman about the evolving redefinition of television programing and the role of electronic retailing.

A lot of television programers are going to be speculating on what your next move with QVC will be. Given the business relationship you were able to build with John Malone and TCI, getting Fox Net cleared on TCI cable systems in non-Fox affiliate markets, is there an opportunity for QVC to expand its programing menu to offer multiple channels on TCI’s proposed 500-channel cable systems of the future?

Well, I think the basic business itself is going to have a period of vertical growth. I think beyond that there is an enormous opportunity for horizontal growth for discrete electronic retailing channels. The present business is sound but very young. QVC’s penetration has a long way to go in terms of broadening its business, and from there, of course, everybody has an idea as to which channel will be a good channel.

There have been rumors about QVC merging with the Home Shopping Network. What is your take on that idea?

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After Ten Months Of On-Air Testing In Late Night And Daytime, We Have Two Major Announcements To Make About The Jane Whitney Show...
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NORTHERN EXPOSURE

Break the 30 minute laugh barrier.

Syndication, Fall 1994. MCA TV
Diller
Continued from page 36

Shopping Network. Would you like to see that happen?

First, as a matter of policy, QVC is not going to comment on rumors or speculation as it relates to business opportunities. I would only tell you that I think the retail electronics retailing interests me is because it’s in the very infancy of its business opportunity, and I think that it is similar to anything else that goes through a television screen. The word “programming” over the next several years is going to evolve and change. It is very difficult right now. I recognize, for everybody who’s in various forms of media communications and entertainment to get the working definitions correct as it goes through this evolutionary process of defining more broadly what is a quote program, closed quote, question mark. That is going to evolve and change. The reason that this area interests me so much is because I think it’s going to play a fundamental role in that change.

The speculation in this area is just providing more confusion. The things that are clear are that there are real changes taking place. They have been germinating now for several years. In the next three, five, seven years they will, many of them, be deployed and it will be a world that will be more understood than it is now.

It had been rumored that you were briefly heading an investment group seeking to buy NBC from General Electric. Since you have now invested in QVC, are you no longer interested in owning a broadcast network?

Well, I don’t know if it would be accurate to say I’m less interested in broadcasting, I am interested in broadcasting. I do think that the approaches to national broadcasting are going to go through some changes in the next several years. It is going to be increasingly difficult for mass program engines, like the four networks, to be able to maintain their broad audience profile unless they have some sort of distinct program philosophy that underscores all of their activities. And by that I don’t mean that weird or obscure demographic profiles make much sense in broadcasting, because I don’t think they do. But the foundation upon which Fox was built was as a network alternative to the three, not simply an alternative network.

The question was asked, “Can you define a network?” The only network that anybody could see a niche definition for was Fox, and about two years in, it began to take on a kind of clear definition. A niche. Now, that niche was not a “narrowcasting” niche. That niche was broad, but it was not all-inclusively broad. It certainly provided Fox with at least 10 percent of the audience, and Fox is now beyond that, at about, I guess, 13 percent, 13-plus percent. It doesn’t necessarily have to be demographic. Fox’s demographics were really only conceived, at least by a losing battle? Or have we seen the end of that erosion to cable?

Again, it doesn’t take a mathematical genius to see that with more fractionalization, propelled by more diverse program alternatives, you can only divide 100 percent so many ways. And more program diversity is going to present a continuing challenge to the “old club” who used to control the vast majority of it.

With the various emerging DBS, digital and interactive technologies, do you think consumers could support 500 or 1,000 channels in the next century?

I think those are, frankly, silly worries and silly leaps. We’re not going to be at 500 tomorrow afternoon. These are all things that will evolve over the next five to seven years. I think that to speculate what the world will be like without the evidence in hand is just a lot of people who occupy themselves in the world of babble-think.

There is no way you can now say what the universe is going to look like with any clarity. The only thing you can do is say: “These are good ideas, these programs interest me, these program ideas interest me.” I’ll deploy them. I’ll sell them the best I can, and I hope I’ll come out right.

That seems to me somewhat sensible. Certainly it’s a path I took. And it’s the path that I hope that the company I’m involved with will adopt and follow.

All of these issues are interesting. Certainly the cable interests are thinking about the future technologically, using it as an enabler. And that enabler will allow people who were in the program business to celebrate their process, either well or badly, depending on who they are and what their ideas are. The important thing is that I think the enabling technologies are not only in the cable business, although the cable business seems to have the people who are thinking most about all sorts of delivery issues and getting the most delivery into the home in the most reasonably efficient way for both the consumer and for the building of their own businesses. I’m not saying the cable interests aren’t going to be there. I’m not saying that the DBS interests aren’t going to be there. I’m not saying that other people aren’t going to be there also. What I am saying is that those are all enablers. In the end, programs will pass through television screens.

If these new technologies serve solely as “enablers” in the next century, we gather what you’re saying is that various media companies will continue to take advantage of certain niche opportunities?

What you’re gathering is my age-old discipline. “What’s the idea? Is the idea any good? If the idea is any good, then proceed on its development until it’s proved not so good, and then understand that and move on to the next idea.” Again, it’s a television screen: It is going to be watched because people either are entertained by it, and make that choice, or it gives them an additional benefit in their lives in terms of either making a transaction to purchase something, or making a transaction to receive information the way they want it, or a whole series of goods and services. Those are essentially program ideas. Are the goods being offered any good? Is the program in which those goods lie any good? Is it better than its competition? Are the transactions in terms of news and information and other goods and services, are those good program ideas, meaning have they been well founded and well thought through and well marketed? Those are the issues. There are no other issues for me. But then, my training is in the area of institutionalizing as best you can a process that involves a program test as it’s defining reality.

As that pertains to QVC, do you think there is widespread consumer acceptance of transactional television, and is there a lucrative future in it?

Well, again, it’s just beginning. There’s enough consumer acceptance to create a healthy and profitable business. Is it widespread? No. It’s not spread wide at all. It’s narrow at the moment. Does it have the potential to grow? I think so.

Some TV critics argue that home shopping adds to the commercial clutter of broadcasting and cable. It’s hard to say that QVC is commercial clutter. QVC has no other service to offer other than the attractive showcasing of products. That’s what it does. To say it’s clutter is to misunderstand not only the term but the form. Not something that television critics don’t do everyday.

You said earlier you will be taking an active role in QVC. With Jamie Kellner resigning as president of Fox Broadcasting Co., are you going to offer him a
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These are the people who can help you fulfill your station's full potential.

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- Eric Strong
- Mary Voll
- Andy Weir

**Media Sales**
- Karl Kuechenmeister
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- Steve Knowles
- Diane Rinaldo
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**International Distribution**
- Michael Jay Solomon
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**Pay-TV, Cable & Network Features**
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in association with
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Can The Simpsons be produced on one hand, and, through the body to the other hand, be distributed to a television station owned by the producer? Where in the world is it written that that does not serve the public interest? The only issue is whether or not there is scarcity. Turn on your television set. You have got more channels and more different program voices speaking than could ever have been conceived when a Communications Act was fundamentally organized in 1934. I think that these issues are squabbling among participants. And squabbling among participants is kind of a life issue. That's something that is going to go on in every business. Distributors aren't going to like producers and producers aren't going to like distributors. That's the issue of any day, in any business. The only problem is, is it sensible for the government to come in and say, "Well, we're going organize this process for you." Now, if there are abuses, then fine. But one area where technology has rendered everybody's opinions and noise irrelevant is the technology of the television screen and the fact that in a majority of households in this country, there is an enormous amount of diversity and choices. It's only going get more so. What is the government doing in there, tying one person's hand behind its back while allowing another person to have two hands or nine hands? It's none of government's business, unless there are issues that relate to whether or not the consumer has protections against not only diversity, but has a reasonable chance to get things at the lowest possible cost. We are certainly all concerned about getting things at the lowest possible cost. Some parts of the Cable Bill, or the energy that went into having a Cable Bill, dealt with consumer rights. It's not that is invalid, ended up being, a giant, confused turkey shoot.

**Cable Story**

Continued from page 36

f ered off-net sitcoms, syndicators have little choice but to court cable networks in the future.

Sellet's vice president and director of programing, Jan- en Bjork, explains that many broadcast stations have already committed to a number of upcoming off-net sitcoms and do not have room to accommodate more on their schedules. There are more off-net sitcoms than there were in the past, she says, and yet there are the same number of stations with the same number of available spots.

Another development that could lead to more cable purchases is the trend toward dual broadcast/cable windows, a trend hastened by the ongoing economic slump. Superstation WTBS- TV Atlanta and television stations stations nationally have teamed to share the rights of such programs as Full House and The Young and the Restless.

“Life was serious author for ‘Northern Exposure.’”

It's that good public policy.

Do you believe that when the FCC rewrites the financial interest and syndication rules, it might totally re-arrange them for the networks? One of the reasons Fox started Fox Broadcasting Company was because it believed that long-term, the financial interest and syndication rules were irrelevant and would be thrown out in their entirety. I've felt that for more than 10 years. I think that they should be thrown out. They are irrelevant and I think there's a good chance they will be, I've been proselytizing for this for a good many years. I believe it is, again, the right public policy to get the government out of determining which slice of the pie one side or the other of the pie gets. As against the other side, I don't think that a single consumer's interest is served by whether or not the broadcaster can be in the program business or the program producer can be in the broadcasting business. I don't think there is any issue of diversity. I don't think there is any issue of public policy that is served by these rules.

Some studio executives have pointed to the potential for abuses of the fin-syn rules, particularly in the case of Fox's exempt status, which allowed it to sell The Simpsons in back-end syndication. In that case, some became concerned that theFox-produced and Fox-clear ed program, and those critics are saying the other abuse is that Fox-owned stations were able to turn in a "pre-emptive offer" for The Simpsons.

The only issue for you to examine is, is there a scarcity? And in scarcity, is there a monopolizing of the table from one side or the other? I would submit that there is no scarcity anymore. So there is no issue. The issue of vertical integration is: Can The Simpsons be produced on one hand and, through the body to the other hand, be distributed to a television station owned by the producer? Where in the world is it written that that does not serve the public interest? The only issue is whether or not there is scarcity. Turn on your television set. You have got more channels and more different program voices speaking than could ever have been conceived when a Communications Act was fundamentally organized in 1934, I think that these issues are squabbling among participants. And squabbling among participants is kind of a life issue. That's something that is going to go on in every business. Distributors aren't going to like producers and producers aren't going to like distributors. That's the issue of any day, in any business. The only problem is, is it sensible for the government to come in and say, "Well, we're going organize this process for you." Now, if there are abuses, then fine. But one area where technology has rendered everybody's opinions and noise irrelevant is the technology of the television screen and the fact that in a majority of households in this country, there is an enormous amount of diversity and choices. It's only going get more so. What is the government doing in there, tying one person's hand behind its back while allowing another person to have two hands or nine hands? It's none of government's business, unless there are issues that relate to whether or not the consumer has protections against not only diversity, but has a reasonable chance to get things at the lowest possible cost. We are certainly all concerned about getting things at the lowest possible cost. Some parts of the Cable Bill, or the energy that went into having a Cable Bill, dealt with consumer rights. It's not that is invalid, ended up being, a giant, confused turkey shoot.

**Life was serious author for ‘Northern Exposure.’**

The newly launched Sci-Fi Channel, for example, has already grabbed exclusive rights to a number of series in the genre. “You want to be the only place they have to come to for a particular product,” says Barry Schulman, vice president of programming, Sci-Fi Channel. “Every product we go after, we go after with our first request being exclusivity. Virtually everything that we have on the channel right now is exclusive to the Sci-Fi Channel. If I could get Star Trek and Star Trek: The Next Generation tomorrow, under the same terms, I'd jump for joy.”

Added Lifetime's Fili: “I don't think in a perfect world people would like to share their original programming.” Despite cable's interest in becoming a bigger player in the syndication field, there is a possibility that cable networks could see their buying power diminish in a changing cable environment. As some cable operators talk about offering basic cable networks on an a la carte basis, a number of cable net- works are concerned about how that will impact their distribution and consequently their ability to spend dollars on programming. The topic came up repeatedly at the Western Cable Show last December, including at a programming panel session with, among others, USA Networks' executive vice president of programming, Da- ken Kenin.

"It would change what we do and it would be insane," said Kenin. It is a sentiment shared by other established cable networks as they look to further expand their role in the syndication marketplace.
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ly morning time periods, as well as some early fringe time slots. Withstanding some of the standard competitive rhetoric between competing syndicators, many broadcasters, station exec representatives and other media analysts may draw their own comparisons of the two hosts, one a motivational speaker (Berry) and the other a lecturer and PhD in sociology (Brown).

Not surprisingly, King World President Michael King sought to differentiate Brown's background from that of Berry. "She [Berry] has a doctorate in sociology and Les [Brown] is a grass-roots phenomenon," King said. "As a matter of fact, [former Paramount Pictures and NBC Entertainment chairman] Brandon Tartikoff's book talks about Oprah Winfrey [which King World syndicates] and what makes her so successful. Brandon says that [Oprah] is not the academic, and she doesn't try to come across as the academic. And she comes across much more like you and I, and therefore she is going to ask a lot more of the questions that you and I would be interested in. So I'm not sure that the doctorate in sociology is a prerequisite for anybody. In fact, I think it might be a hindrance to some degree."

Asked for his assessment of Les's comments, President Greg Meidler pointed out that King World had shown interest in Bertice Berry before Twentieth closed a deal for her services.

"I think Bertice Berry offers something dramatically different than Les Brown offers," said Meidler, who added, "and to Les's credit, he's a very strong personality and talent. But I think Bertice broke through the barrier first, has reached that level faster than any other show that I've ever seen. It's part of such a short period of time. The fact that she is out doing 200 to 250 engagements a year around the country as a guest, speaker and educator at universities throughout the U.S., and, in addition to doing her standup as an entertainer, she is more of a multifaceted talent."  

**Take II: Bertice vs. Oprah**

Bertice Berry could find her

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**LES IS MORE FOR KING WORLD**

King World is banking on the persuasive powers of Les Brown to motivate a loyal audience for a new morning talk show to complement the afternoon dominance of the distributor's Oprah franchise. Brown talks with BROADCASTING's Mike Freeman about how he plans to stand out in the crowded talk field.

What is it about your background as a motivational speaker, which King World is emphasizing in sales presentations, that will differentiate The Les Brown Show from the dozen or so syndicated talk shows in the market?

I think my experience as a speaker, but more so as a trainer, helps people learn techniques of how to change their lives, to separate themselves mentally from circumstances.

Plus, I have a breadth of experience as a talk show host—when I was involved in broadcasting for many years as a state legislator—as a community activist, as well as emceeing a nightclub and just communicating with various types of audiences. I'm bringing that to the whole arena of television, and in dealing with subjects in a different kind of way that will incorporate information. We'll be able to perform people, to inspire people, as well as to empower them. I think that's the dimension that sets us apart.

You said you have been a talk show host. What forum was that in?

What we've done is produce specials for public television over the past two years, and they've been very successful. These have been motivational talks helping people to begin to realize their dreams, to activate them, to become an active force in their own lives.

Television writers at several newspapers have criticized what they see as the retreading of topics among many of the syndicated talk shows, particularly tabloid-related issues. Do you think that you will ultimately have to add some tabloid topics to drive the ratings and keep up with the competition?

No, we won't deal in the sleaze area. I think that the other talk shows have a monopoly on that. What we want to do is give people a sense of hope. Today, there is a tremendous amount of fear and uncertainty as our country, as well as the world, is going through transition. When you are programming that can entertain people, that can be provocative, that can give them some answers to some of the problems that they're grappling within a day-to-day basis, that's the kind of programming that will take people to the next level. When you begin to look at the masters in this industry, the pioneer Phil [Donahue], who started it, he brought information that captured the American minds. And then Oprah came on and she brought another touch. I think that Phil influenced public attention, but Oprah—she touched lives. And so I think that when you couple that, when you're bringing programming that can touch people, can inform people, then also can inspire people, then I think television would most certainly go to the next level.

Twentieth Television is positioning The Bertice Berry Show as a similar show to yours. She has a PhD in sociology, and her expertise is in understanding issues affecting people and helping them work out those problems. Since she is being cleared in morning time periods, many of those likely going head-to-head against your show, do you feel any additional pressure to perform against another show?

I don't have any rivalry with anyone. I'm not familiar with the time slots that other talk show hosts have. My whole piece is not about competing, it's about doing what you do best—and what I do best is connect with people and help them to see themselves differently. And I think there's enough out here for everyone. It's just that if they can have anything left after we get through, we'd be grateful.

Among the incumbent syndicated talk shows there seem to be three tiers, in terms of ratings: The A-tier is The Oprah Winfrey Show, which averages a 9-10 rating, then there is the B-tier with Donahue, Sally Jessy Raphael and Geraldine De Faria (Brown) ratings; and the C-tier is everybody else ranging from a 2-4 rating. Do you feel your show can score in that middle tier by year two?

Well, I think what Oprah did confirmed that what Phil was doing was just the tip of the iceberg, and she took it to the next level. All she's done is let us know that you can bring something out there that fits and meets the needs of the American people, and there's even more out there than what we now are seeing. If you look at Oprah's numbers, they're still growing, they have not peaked out, and that's very exciting. So now the name of the game is who can come up with creative enough programming that people will look forward to seeing them every day. We feel that we have a formula to do that in A time slots that begin to hit the traditional morning talk show viewers right where they are, right where they need it and where the need is great is right now.

Speaking of Oprah Winfrey, it is widely rumored that she has a clause in her contract with King World that gives her veto power over any new talk show host KWP is considering for national syndication. Is that true? Did your launch need a final bidding for King World?

Well, no, it didn't require that, but what she did say to Roger King was "that would be great." She was very supportive and encouraging.

Was Oprah "supportive" because you won't be competing against her in the afternoons and will, at least initially, be slotted in morning time periods on most stations?

Well, I like the morning time. I think that with Oprah, the King World approach is "let's look at what's available out here and let's make some decision and create some new standards in television and let's create a different, a new kind of phenomenon." Oprah has the afternoon and I want the morning.

Is there a personal rating level goal you have set for next season, and like other talk shows, will your core viewers be the highly coveted 18-49 female demographic group?

Well, like you said, I've not looked at the numbers. But we know, based upon the speaking engagements we've had across the country, how people are responding to the PBS specials. The numbers, they go from all levels and we must certainly have a very strong female following; 85 percent of the people in the audiences when I speak are female. And I think that the focus of our program will touch people at all levels, but I think it most certainly will be strong in the female category.

What kind of specific show topics will be featured to lure those female demographics?

Well, we will go the gamut, in terms of topics like how people converted tragedies into triumphs. We have one particular show I'm excited about called "Love Is Not Enough: When to Leave a Toxic Relationship," giving people some strategy for how to identify when the relationship has gone downhill to such an extent that you've got to bail out because it's going to destroy your life. "How to Raise Positive Kids in a Negative World," the role we can all play in helping each other

Continues on page 96
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final challenge in overcoming expectations that viewers and the consumer press place on her early sampling efforts, even though she will not—for the most part—be competing against Oprah in early fringe.

"Well, you know. I always consider that a high-class problem," replied Mel, adding, "but in no way was it our intention to go out and try to copy Oprah or mimic her success. She is a stand-alone talent and we all give her credit. She is the Super Bowl ring that we all try to achieve. So the fact that Bertice is a very smart, intelligent black woman—if that's the comparison they want to make, that's fine with me. But the two personalities are dramatically different, and both bring different things to the screen. I think that what Oprah does is incredible. She's very talented, and I think what you'd see in Bertice something that is equally an incredible talent."

Les Browne will not be going up against Oprah, because the top-rated talk show host has a clause in her contract that precludes King World from entering a competing talk vehicle in time periods that directly conflict with hers. And Michael King admits as much, but he clearly sees the opportunity for Les Browne—if his show does well in its first season in morning time periods—to achieve early fringe upgrades as a companion piece to Oprah.

"You are not going to see Les Browne up against Oprah in any market," King said. "That's our strategy because it wouldn't be good for Oprah and it certainly wouldn't be good for Les."

King World and Capetities/ABC

Clearly, the success that Oprah and top-rated King World game shows Wheel of Fortune and Jeopardy enjoy is in large part due to quality time period clearances that ABC's seven owned-and-operated stations commit to those shows. Although only two of ABC's stations stepped up for Les Brown, Michael King asserted that WABC-TV New York and WLS-TV Chicago will be slotting the show in "quality" morning time periods.

In the case of ABC-TV, King says the station has committed its 10-11 a.m. time period to the new talker, filling a vacancy created...
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by Sally Jessy Raphael’s move to WNBC next fall (as part of Multimedia Enter-
ertainment’s recently signed group deal with the NBC
O&O stations).

Despite that kind of mo-
mumium group the national top
market, King World had a tougher time in the crowd-
ed Los Angeles market, but nonetheless obtained a rare clearance deal with an inde-
pendent station up the owned KCalTV), which will also be losing Sally Jessy Ra-
phel to KNBC-TV next fall.

King World put together a cross-section of NBC. CBS
and ABC affiliate clearances for
Les Brown, with KYY-V Philadelphia, WBZ-V Boston,
WLA-TV Washington, D.C., and KHOU-TV Houston
representing some of its top.

Twentieth and Fox For the case of Bericre Ber-
ry. the name of the game is stations to
be a part of, and according to Meidel, Fox-owned stations WNYW-
TV New York, WFTV(19) Chicago and WTGT-Washington, D.C., "aggressiv-
ely" stepped up to show the as the 5-6 p.m. founda-
tion for a groupwide strategy to develop an early fringe in-
formation block leading into local news.

"It’s a commitment on be-
half of [Fox Inc. Chairman] Rupert Murdoch, who be-
lieves in Bertice’s ability to attract an audience through the Fox television stations," said Meidel, "and the time periods that they want to de-
vlop. If you look at the pro-
gression of the Fox television station group, they’re evolving into news and in-
formation.

(Perhaps, not surprisingly, interest in Bertice Berry was not limited to independent stations, with a solid core of traditional network affiliates KYY-TV Philadelphia. KPIX-
TV San Francisco. WBZ-TV

Even with fewer slots available at stations, film packages remain plentiful and popular

By Rich Brown

While television sta-
tions might have less room for movies on their schedules than they once did, a wealth of new packages will be available at NATPE, including a Twenti-
eth Television package offering two of the top three high-
est grossing movies of all time.

"Some of the glory days are behind us," says station rep John Von Soosten, vice president, director of pro-
graming. Katz Communica-
tions Inc., describing the market for syndicated movie packages. Fox stations, affili-
ates and even independents are finding less room for movies with the development of additional Fox programming and the emerging success of such new first-run syndicated hours as Paramount’s Deep Space Nine.

But broadcast movie pack-
ages have withstood earlier challenges from pay per view and VCR’s, and there will always be room for strong titles, says Ken Solo-
on, executive vice presi-
dent and general sales man-
ger, Twentieth Television. "Beyond Deep Space Nine, nothing has proven itself yet." he says.

As syndicators look to make deals in the changing environment, some observ-
ers say there could be more split packages, such as the arrangement Warner Bros. set up last year in which Lifetime Television and TV stations shared rights to its Volume 30 titles.

"Syndicators obviously look for the most amount of dollars they can generate; if they feel they can divide and conquer, they’ll do so," says Von Soosten. Nevertheless, it appears that both stations and cable networks are somewhat less eager than syndicators to enter into such deals.

"We’ve looked it at from a lot of different angles, but we are still interested in buy-
ing the windows fully exclu-
sive," says Neil Hoffman, vice president of program-
ing, USA Network.

Among the major pack-
ages making their debut at NATPE this week is Worldvision’s Wavelengths, a collection of theatrical releases offered by Worldvision Enterprises. Titles include "Basic In-
stant," "Terminator 2: Judgment Day," "Ramblin’ Rose," "Universal Soldier," "L.A. Story" and the recently released "Chap-
in." The feature film pack-
ge is the first to be launched by Worldvision since its acqui-
sition of the Caroleco li-

The company also offers two other November. Gold packages and a Samuel Goldwyn Theatre II package of movie classics.

New Line Cinema is com-
ing to NATPE with its first syndicated movie package, New Line One. featuring a lineup of 18 titles including "Teenage Mutant Ninja Tur-
tles," "Pump Up the Vol-
ume" and "A Nightmare on Elm Street 5: The Dream Child." The package is be-
ing offered on a cash-only basis and has already been cleared by five of the seven

Columbia’s Ricki Lake

Columbia’s Ricki lake

Columbia Pictures Televis-
ion Distribution has sold Ricki to one of the largest
independent station groups. Chris-Craft/United Tele-
vision, whose WOR-TV New York and KCO(1TV) Los
Angeles presides a syndi-
need boost for the fledg-
ing talk vehicle.

Such top market affilia-
tes as KYY-TV Philadelphia, KGRT-TV San Francisco,
WBZ-TV Boston, KXSAS-
TV Dallas and KDRA-TV Pitts-
burgh have also taken Ricki.

Columbia is generally tar-
ging independent stations’ 3:3-6 p.m. time periods, ac-

sidering CPTD’s senior vice president of first-run program-
ing, Alan Perris, who estimates that over 60% of Ricki’s clearances will be

"Many of the

indies are to going to slot Ricki at 5 p.m. after kids
programming as transitional programming into their young-
ger adult sitcoms," Perris

said. "We’re going with a topic-driven show and a host

who will appeal to females

18-49, but we feel she will have a strong crossover ap-

peal with younger male de-
mors. I think that since Ricki

will appeal to slightly young-
er demos than Les Brown

and Bertice Berry, she will develop a separate audience

nich from those shows."

Other show likely to appeal strongly to viewers watching animation and sit-
com programming on inde-
pendents is Rysher Entertain-
manship’s Wavelength. Rysher President Keith Samples, categorizing the hour-
hour strip as "a hybrid" talk mag-
azine, is targeting Wavel-
lengh to the "tween" view-
ers (12-34), commonly the core strength of inde-
pendents’ 4-6 p.m. early fringe
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In other offerings, ACP's premiere film package, FilmLeader I, has already cleared 65% of the U.S., including both WPIX-11 and WPWR-TV in New York, KCOR-TV Los Angeles and WPWR-TV Chicago. The package includes 18 off-network made-for-TV movies with stars including Roseanne Arnold.

MGM Worldwide Television Group will be bringing The Lion's Pride, 19 theatrical titles including "Thelma & Louise," "Russia House" and "Rocky V." Packages offered by Republic Pictures include a collection of 16 newly colorized classics, Color Movies 5; another classics collection, Republic Showcase One, and an off-net movie package, Republic Premiere Four. Century Group Ltd. is offering a new lineup including Lincoln, the historical miniseries starring Sam Waterston and Mary Tyler Moore, and several other titles. ITC Distribution offers Action 11, featuring 12 action titles; Movie of the Month III, a collection of 12 movies and a group of three miniseries, Mini-Gold I. Buena Vista packages include Disney Imagination II, including classic titles "Old Yeller," "Dumbo" and others. Titles being offered by Orion TV International include "Robocop 3" and Car 54, Where Are You?

Other companies with movie product at NATPE include Viacom International, ABC Distribution Co. and Tribune Entertainment Co.

WAR OF WORDS (AND DEMOS) OVER 'SIMPSONS'

Twentieth makes major push emphasizing adult attractiveness of off-net version of Fox hit to counter claims by competitors that animated series will attract more kids in 6-8 p.m. slot

By Mike Freeman

A highly unusual post-New Year’s lull in the off-network syndication market has many in the TV station community wondering what kind of marketing surprise Twentieth Television has in store for the post-Fox O&O sales of The Simpsons. After selling the fall 1994-95 off-Fox series last month to the seven Fox-owned stations (which account for just over 20% U.S. coverage), the slow-down strategy was perceived to be a calculated move by Twentieth to further build hype for the syndicator’s anticipated mass-market sales splash at this week’s NATPE conference in San Francisco.

The deliberate, two-step marketing plan for The Simpsons, according to rep and station sources, stems from the recent wave of anti-Simpson research campaigns from competing syndicators. Since Twentieth technically has an exemption to work outside the prime time access rule, enabling The Simpsons to target 6-8 p.m. time periods on top-50 market network affiliates, competing syndicators are claiming the animated series skews to a younger audience and does not fit the classic definition of an adult-oriented situation comedy.

(Incidentally, one competing syndicator released a research report titled “The Short Life of Gimicks in Syndication” that allege The Simpsons’ adult appeal is only 20% among adults 18-plus, with the typical adult sitcom in prime access is in the higher 82% range. The report also contends that The Simpsons skews too young, with its 28% kids 2-11 composition in prime time much higher than the average 12% kids composition in prime access.)

Thus, Twentieth dispatched its marketing department for an all-out promotional blitz over the last month—since the Fox O&O group deal (BROADCASTING, Dec. 14, 1992)—to get out the message, "It shaped the way adults watch TV," in high-profile trade ads.

In a presentation to station reps and advertisers two weeks ago at New York’s Museum of Television and Radio, Twentieth syndication executives, according to John Von Soosten, vice president and director of programming for Communications, emphasized The Simpsons’ network track record and how its “non-dominant demographic appeal” will be borne out in syndication in prime access.

"There is no question that the Simpsons helped build Fox’s Sunday and Thursday night prime time lineup, but it was quite evident during the presentation that Twentieth was trying to downplay the fact that The Simpsons is an animated series," Von Soosten said. "There is no doubt that stations are interested in it, but I still sense there is some hesitancy over how The Simpsons will play out in access. There is just no precedent of an animated series airing in prime access, where stations can determine if it has the straight adult appeal of a live-action situation comedy.”

Twentieth received a critical shot in the arm two weeks ago with the decision by the Academy of Television Arts & Sciences to finally include The Simpsons for consideration in the best situation comedy category for its Emmy awards, breaking ATAS’ long-held position that the series could be considered only in animated series categories. However, Twentieth Television Syndication President Greg Meidel still has to convince stations to turn a deaf ear to competing syndicators who say that The Simpsons is going to sink in prime access and make comparisons to the off-network syndication of The Flinstones as The Muppet Show.

"I love the arguments when they bring up The Muppets or The Flintstones, primarily gimmick shows," Meidel retorted. "The Muppets was a variety show, it was never a situation comedy. The Flinstones was not a situation comedy. Number one, [The Simpsons] is written for adults, and if you look at the creators of the show and you talk about a producer like Jim Brooks, he’s the brains behind some of the best situation comedies ever written—Taxi, The Mary Tyler Moore Show, etc.”

The Simpsons “came out and made Sunday nights for Fox Broadcasting Co., then switched to Thursdays, which was thought to be the craziest move in the history of the business. And what happened? It ended up dominating the night. The Cosby Show then on NBC” went from the number-one show in television after six years, never losing its time period, to being tied for the time period and then losing the race after the second year of The Simpsons.”

Kenny Solomon, vice president of domestic sales for Twentieth, was also quick to claim that The Simpsons was the “number-two show” last season on network television with adults 18-34 and in the top five with men 25-54. “That’s not only amazing for The Simpsons to be in the top-10—for any show on the Fox network—much less in the male demographics, which are the hardest to reach,” Solomon claimed.

“What’s more impressive here is not just the national story of The Simpsons, it’s the local story,” Meidel added. “I don’t care what market you go into, but if you look at the majority of the UHF stations that have become the backbone of the Fox network, each station has become a dominant force in their marketplace.”

However, in a preview of its rep presentation at NATPE this week, Blair Television cast a large shadow of doubt over the program’s ability to attract adult male demos. John Rohr, vice president and director of programming at Blair, has penned the following bleak assessment for the presentation:

"Will adult men who have supported the program on Fox still be there when it runs in syndication? The price tag Fox is rumored to have placed on the show will require that stations plan for adult-driven time periods [prime access and late night]. Rather than early fringe. No one will argue the fact that The Simpsons is written for adults, but cartoons always make programmers nervous. Fox has a tough row to hoe in getting this sold.”
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PACKAGING, INVENTIVENESS AMONG WEAPONS IN ARSENAL OF SMALL SYNDICATORS

By Steve McClellan

It's not easy being a small fish in today's estimated $3.3 billion syndication pond. What with major studios throwing their weight around and King-sized distributors using all the leverage they can muster, it's a wonder that any- one without a hit of Oprah-sized proportions can last more than a rating book in the first run syndication sweepstakes.

Of course, many don't. But many others do, by trying to come up with programs—from inserts to series to smaller movie packages—that the bigger players won't touch because they figure the upside on such projects is too small.

At the NATPE International convention this week in San Francisco, the exhibitor aisles will be filled with new product from small and medium-sized companies, designed essentially for time periods not in the glare of the spotlight, such as prime time access and early fringe, where the syndication behemoths lock horns.

While the studios and larger distributors appear obsessed this season with talk shows and magazines, New York-based MG Perin, which has a total of eight full-time employees and has been in business 15 years, is offering a new half-hour cooking and fitness strip hosted by two wild and crazy weight lifters, The Clever Cleaver Brothers.

No matter what else can be said about the show, one thing is for certain—there's nothing quite like it on the air today. Fitness shows have come and gone since Jack Lalanne hit the airwaves in the 1950's, and Graham Kerr and Julia Child can testify to the here-today-gone-tomorrow nature of cooking shows. But no one has combined the two concepts until now.

"There's nothing particularly new in the format" of the Clever Cleavers, admits Dick Perin, partner and executive vice president in the company that bears his name. But that's not the point, he said. "When you look around, everybody is doing talk shows for daytime and there's no counterprogramming. And these two guys have a sort of off-the-wall humor and have been guests on a lot of the shows out there, so we think maybe it's time for them to have their own show."

"Time will tell. At this point. Perin says there's "a lot of interest" in the show, but he doesn't expect to know whether it will be a go until after the February sweeps. "I'd love to be able to tell you we're cleared in 40% of the country," said Perin, "but I can't. There are a lot of questions about current shows [returning or not]," he said, that will affect decisions on The Clever Cleaver Brothers.

GGP, of Corte Madonna, Calif., has carved a niche over the past 10 years as a producer/distributor of sports and entertainment specials, inserts and vignettes. This year, it too hopes to break into the weekly series arena with a game show that combines sports trivia with a home shopping element, called Sports Snap Shot. The company is also producing a new series of health specials called Lifewatch.

"To survive as a small or medium-sized distributor, you have got to come up with ways to make yourself different because stations really don't need your product," said GGP partner and general manager Bob Horowitz. "Not in the way they need Wheel of Fortune or Entertainment Tonight anymore."

According to Horowitz, GGP tries to find a sales hook for the product it offers. With Sports Snap Shot, he says, in addition to the barter time in the show, stations will get a percentage of the sports memorabilia sold though the program in their markets. With Lifewatch, the company is offering both a series of health tip vignettes and a series of new inserts tying into the four quarterly specials that stations can sell time with.

GGP, which started out doing a time-buy deal for a tennis tournament on superstation WTBS (TV) Atlanta, now employs 50 people. One of the things it has done to pare costs and ad revenues is to take in its own post-production facility. A third of our business is for outside clients," said Horowitz. "We produce 50 hours of programming a year, and we have to do it efficiently—that is, at a high quality for a cheap price. That's difficult to accomplish if you rely on an outside post-production vendor."

Rich Grove set up his own shop about two and a half years ago, after stints with Telepictures, Group W Productions, LBS, Television Programming Enterprises and Blair Entertainment. He started out distributing music specials, such as the Global Jam summer music series. Now, with five sales offices around the country, Grove Television Enterprises is focused on weekly and strip series development.

Awhile back, he received a major financing commitment from the Wall Street firm D.H. Blair (no connection to rep firm John Blair) for between $1.5 million and $2.5 million. Depending on how the next several projects go, Grove, with Blair's support, may go public.

"Now we have to feed the animal we've created," said Grove. As animals in syndication go, it's still a relatively small one, with just 17 full-time staffers. "We have to find the type of shows and time periods to go after that for the most part are not in direct competition with the King Worlds, Foxes or Paramounts," said Grove. "We can't compete with their promotion and their leverage, even though I think our shows can be equally as good."

First-run is a gamble for every syndicator, said Grove, but particularly for the smaller companies. "You have to gamble, but we try to gamble in a safe fashion, with producers with a track record and on shows that are advertiser friendly."

Grove's latest gamble is the weekly reality show, Firefighters, which debuts this week. Produced by veteran producer Al Korn, the show deploys camera crews to the scenes of raging infernos, frequently following the firefighters right into their private lives. Grove expects it to go to strip, as early as the fall.

Grove has another new first-run show in the works, a late-night strip called Heartline, set to launch in April. With Bob Goen and Ameena Fakir as hosts, the show is a call-in show where people talk about their love lives and dedicate music videos to that special someone. "We think there are opportunities behind Letterman, now that he's moving to CBS, and Leno, now that he doesn't have a lead-out," said Grove.

Bob Muller, president and founder of Muller Media, set up his own shop after running Technicolor's Gold Key Entertainment for many years. Muller said he went out on his own after failing to convince Technicolor to give him an equity stake in Gold Key, the company's syndication unit. "That was one of our biggest arguments," said Muller.

Looking back, Muller said he wasn't so sure he'd have left if he knew then what he knows today. "It probably happened because I was naive about what I was in for," he said. Using his house as collateral, Muller used lines of credit to put himself in business.

The company, which has four full-time employees, has found a niche in acquiring and packaging specials and small movie packages. "People in the business talk about 'A' product as distinguished from 'B' or 'C' product," said Muller. "I've never had of getting thrown out of class for a B-plus."

In other words, the programing world is filled with lots of low-profile films and other product of reasonable quality that if packaged correctly can provide a fair return for stations and syndicators alike.

These days, however, Muller says it's a little trickier to do that, particularly with movie packages, now that the Fox network has taken away prime movie slots on about 135 stations and syndicators such as Paramount and Warner are offering more and more prime time series for non-Fox independents.

"Before you had the Fox network, you could make two sales in each of the major markets to independents that did very well with action adventure titles," said Muller. "The key was to package it so it wasn't a big bite out of their purse, but..."
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something to be exploited as a profit center.”

But in recent years Muller has had to alter the strategy. Instead of pure action packages targeted to independents, ‘we’ve had to come up with packages that are good for both independents and affiliates. It’s kind of a fine balance,” said Muller, that frequently involves finding lesser-known titles of big name, highly promotable stars.

Example: Before Patrick Swayze made a name for himself in “Dirty Dancing,” he made a film called “Tiger Warsaw.” The film is part of a new Muller movie package called “Screening Partners.” Other stars in the package, in films they’re not best known for, include Jeff Goldblum and Kathy Baker (“Mr. Frost’), Burt Reynolds and Robbie Benson (“Modern Love”) and Patricia Neal and Shelley Winters (“A Remarkable Life”).

One of Muller’s biggest risks in recent years was the decision to syndicate a teen-targeted weekly magazine from Belo Broadcasting’s KXTV (TV) Sacramento, Calif., called Scratch. The show is going into its third season and now has several would-be competitors in Western International’s Guess? and MG Perin’s Mental Soup. In addition, Rysher Entertainment is trying to launch a teen magazine strip called Wavelength.

“It was a big risk,” said Muller. “You spend hundreds of thousands of dollars just to get it on the air, and if it doesn’t happen you lose a year of effort and investment. Fortunately, the outcome was good and the national spots sold out. If it hadn’t worked, would we have been out business? No, but I would have had to go to the bank—and that puts you in a real corner.”

Shelly Hirsch, a veteran advertising and kids TV syndication executive, formed his own company a year ago after stints with Sachs Family Entertainment and Bobbitt Communications. His own company was called Youth Communications Group, and almost immediately Hirsch ran into the problem that besets many a would-be entrepreneur—lack of working capital (that is, no money).

Hirsch’s solution was to join forces with Leisure Concepts Inc., a publicly traded merchandise licensee for such ongoing concerns as the World Wrestling Federation, Nintendo and Treasure Trolls.

With Leisure, Hirsch has formed a wholly owned subsidiary called the Summit Media Group, which will serve as a media buying and planning consultant and a program syndicator. Hirsch’s Youth Communications has been folded into Summit, which has 12 full-time staffers, and which he will co-direct with Tom Kenney, who moves over from Leisure.

According to Hirsch, clients that the company advises on media plans won’t necessarily tie into programs developed for syndication. But the opportunity is always there. “We want to create a vertically integrated licensing and entertainment vehicle,” said Hirsch.

The first syndication project, to be unveiled at this week’s NATPE, is a weekly sports show called Battle Trax. It’s an attempt to bring so-called monster trucks out of the arena.

Hirsch said the show would create human characters associated with each of the eight monster trucks featured in the program. They’ll have names like “First Blood” and “Invader,” and will snarl and provoke one another at various racing venues around the country. Not unexpectedly, the show is targeted to men and is being positioned as a companion to weekend sports.

Part of what Summit is trying to do is create sponsorship opportunities for in-house clients, said Hirsch. Conversely, he said, new advertising opportunities will open up for stations. “We won’t commit advertising to the stations because then they tend to chase the dollars and forget there’s a show. But clearly new revenue opportunities will be created for them to pursue.”

In a recent Broadcasting story, we reported that Buena Vista Television’s barter syndication sales division was approaching stations about buying back local barter time in The Disney Afternoon to make up for the alleged undercounting of children by Nielsen people-meters. Will this buy-back arrangement fundamentally change the way barter advertising deals are structured?

Yes and no. I think from Buena Vista’s standpoint it was simply an attempt to help TV stations at the same time we were helping our own ad sales. It actually wasn’t really helping us so much because we had to give our advertisers bonus spots because of the underdelivery that Nielsen reported, which is a whole separate issue. We thought instead of giving back money, it would be better to buy back spots from the TV stations and give them to the advertisers. So it will actually be a transfer for us to buy the spots back from the TV stations and give them to the national advertisers. The belief that stations, syndicators and advertisers are going to act more like partners is really the underlying reason for our doing this. This is just an indication of the unique fashion in which you have to deal with barter.

Is it difficult making a buy-back of local barter inventory if stations are doing quite well in selling the local airing from The Disney Afternoon? Is Buena Vista offering to pay CPM’s [cost per thousand] that are competitive with what stations get from advertisers on the national spot market?

Yes, in general; however, some markets are always tighter, and therefore have higher CPM’s, than others. The reason for trying to buy back time during the first, second and third quarters rather than the fourth is that there is more inventory available at the sellout rate is lower, thereby causing lower CPM’s. We knew it was a very, very long shot, because we needed almost all of the major markets to go along with it. We needed 80% of the country to be able to have a high-enough clearance level so that advertisers were interested. The chances of getting that were not very high, and in fact, ultimately we had to withdraw the offer.

Is that something Buena Vista could structure in station contracts where there would be an option to buy back, say, a quarter of the inventory?

Yes, I think it could work either way. Stations could demand it too. A sought-after-enough show, probably last year’s Cosby’s “You Bet Your Life,” which was the most recently sought-after show,
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Yes, I think it could work either way. Stations could demand it. A sought-after-enough show, probably Cosby's You Bet Your Life last year, which was the most recently sought-after show, could have put in some type of clause, as long as it wasn't too onerous. They could have done that. It's harder to do it with a show that is in less demand, obviously. On the other hand, a large group like Tribune or Fox or Chris-Craft, when they are buying a show that's being newly launched, that is less desirable, syndicators could also put in the clause that gives it a term that is very suitable to them. That's what leads me to say that I think the change is going to be the partnership. I don't think either side is going to get away with abusing the other side.

Let's talk about peoplemeters for a moment: is there a large-enough undercounting of kids to be concerned about having to extend more make-goods on future national inventory? Is that the main reason behind the buy-back?

Yes, that's why we'll have to do that. It is very disappointing to us when you produce shows that are creatively as good as our shows are, and the ratings show that a lot of people are watching it—then you look at the viewers per set, the children's viewers per set, and you see that again they've gone down. It's one thing to have a low rating delivery and it's another thing to have lower view-getting for the moment the particular time peri-
od—because that will vary per market—is yes for two reasons. I think, in the fragmentation of viewers right now, there are going to be stations that underdeliver in a particular time period and don't have the ability to do programs in the traditional way or that give a station—in this case, an affiliate producing the news—a high enough rating against the competition, and therefore they'll look for alternatives. The answer is yes, the children's market is growing and it's healthier than any other market out there right now. And when you look at a CBS affiliate like KDKA, which is dealing virtually with an un snapped marketplace to them, if you just ask the station, "Would you rather compete more for news when you already have five hours a day of news, or would you rather go into an untapped marketplace like children's when you don't have any children?" they would much rather go into a new area, especially one that's healthy.

Since the emergence of the Fox Children's Net-
work this season with Warner Bros., Animation's
Batman and Tiny Toon Adventures' helping to es-
tablish some strong early sampling, has the Disney
Afternoon fared well in obtaining non-Fox affiliate
clearances where it was displaced from early fringes time periods on Fox affiliates?

There are a lot of existing contracts, so we have neels and this niche programming? And the way of doing it is localism.

Another area that has been a major focus of your attention has been international.

The international arena is a very exciting area for us. It's still one of the growth areas, not just in selling domestic U.S. programming there but in producing programming for the international market. We have been very successful for the last several years, and we were one of the first to really address it on the level we've addressed it by opening up offices around the world. We have Disney executives in the different foreign countries that are from those countries. We are produ-
cing many Disney shows, and we are very fortunate in having a name like Disney that transcends any strong affection and becomes our corporate brand identification embraced in countries throughout the world. We are continuing to expand on that even into the non-Disney branded arena. Since we have all these executives, and they have strong relationships in these countries already, the overseas networks come to us and ask us to do other types of programming for them. And we are doing that now. So we look at this area as very exciting and very viable and profitable area for our company now and in the future.

By having production facilities in a number of Euro-

cers per set. I believe that current numbers are .6 or .7 to one, kids per household, and that just doesn't make sense when you look at an animated chil-
dren's show to have less than .7 kids per house-
hold. It's just wrong. Even Nielsen has admitted there's potentially something wrong with that, and they keep studying and studying. They're adding a lot of what I call Band-Aids to the problem by hiring people to go into homes to educate kids on how to use the machines, but generally I think that's the flaw of the system. And it's not just Disney that thinks that—it's many of the major companies and networks: Warners and Fox and ABC and CBS, they're all very, very much con-
cerned.

This is a drastic under-reporting of children's viewers that will cause a major, major ripple ef-
fect in the programming we produce. And it's com-
ing at a time that the government is questioning whether producers, like Disney, are doing enough for children's programming. We're trying to do more, and Nielsen is zapping our strength by under-reporting it.

Just recently, Buena Vista Television was able to clear Disney Afternoon in its first top-20 market non-Fox affiliate KDVA-TV, the CBS affiliate in Pitts-
burgh. Do you think more major market affiliates are going to step up for animation to counterpro-
gram syndicated talk?

KDVA actually picked it to pre-empt CBS This Morning and put it opposite the other two affili-
ates' morning network newscast. The answer, for-
not gone totally off Fox stations. What many of the Fox stations have done is accommodate both Fox and Disney. In markets where there was a non-Fox station, we were able to move to the non-

Fox station. So there has been a very fair and appropriate dividing of the turf. I think Fox will have an advantage in that they are a network and we are a syndicator, so they will have a strength with their affiliates that we won't have. But I think our programing, and the strength of our programing over time, will ultimately win out and there'll be an even playing field.

Do you think localism is going to be the engine behind a lot of independent station growth?

I think it already has been to an extent, but it's going to be even more so in the future. People have been talking about localism for years. Some stations, in some markets, have been doing something about it, but I think there are some who are still at the tip of the iceberg. There's much more to come. I think we're seeing many smaller markets with smaller stations going into local. It's easy to see the reasoning when you look at what's happening in the cable arena, where they're talk-
ing about compression and digital broadcasting, having 500 channels. People are going to be seek-
ing out different choices. Many of the channels stations and cable operators probably will be very specialized. Many will be pay-per-view movies. As a local broadcaster, the challenge is how do you differentiate yourself from these movie chan-

pean countries, does this effectively allow Disney to work within the E.C. (European Community) guidelines that require 50% of the programing U.S. suppliers sell in Europe to be produced in E.C. countries?

When you do something in a local country, there is no quota, you're local. It's only if we produced it here in the United States and it was then export-
ed to a foreign country. We're a local producer, the same way KCAL is a local news producer. The Italian Disney Club is a locally produced Italian program. It's not a U.S. show. So there is no quota issue at all. It has removed a potential problem because many companies have problems with quotas, as we all do. When we try to sell our U.S. product, we have quota problems. We did not create it for that reason, but, in fact, you are correct—the quotas are not a problem.

Recently, Walt Disney Television and Matt Wil-
liams (the creator of NBC's sitcom Home Im-
provement) concluded a long-term development deal with ABC in which the network will partially finance front-end production for a percentage of any back-end syndication rights. Could you shed some light on how Disney was able to turn this highly unusual deal?

I think all of that is an indication of the changing economics of network television. We still have a strong relationship with Matt Williams. He now has ABC and Disney partnered with him, and we've divided the risk differently than it was divided before, and I think that's very healthy for...
From the creators of the Emmy-nominated animated series, "Back To The Future" and "Fievel's American Tails" comes EXOSQUAD. This futuristic action-adventure half-hour is the first in a series of kids and family entertainment for first-run syndication from the "Universal Family Network."

Robby Benson, the acclaimed voice of Beast, in the animated "Beauty And The Beast," stars as Mace, the leader of the resistance, fighting to save mankind in the 22nd Century. Heart-pounding action, one-of-a-kind characters and a compelling story all come alive with the latest, technically superior animation techniques.

EXOSQUAD is the future of kids television. With 13 advertiser-supported half-hours for September '93 — expanding to a strip in September '94 — it's your opportunity to command the forces that will rule the weekend... and beyond.
With the FCC facing an April deadline to rewrite the financial interest and syndication rules and the battles that are going on between the networks and studios, does it strike you that ABC and Disney are strange bedfellows in this Matt Williams deal?

It’s nice to call fin-syn a battle. In effect, if the relationship between the studios and the networks dissolved totally, there would be no industry. They need each other. So it really isn’t a battle. Both sides have their own concerns regarding the financial interest and syndication rules. We can disagree even though we are still partners with good relationships. This deal is within the bounds of what fin-syn allows ABC to do, so we both took advantage of it. The business is so complex. ABC itself is in cable [owner of ESPN and part-owner of Lifetime], in broadcasting and in production. We are in cable [the Disney Channel]. Everyone has to be able to work together regardless of their varied interests and deal with disagreements as they arise.

It almost sounds as though Disney would’t mind if the FCC rewrites the rules so the networks have a little bit more freedom.

Well, no. We, along with the other MPAA [Motion Picture Association of America] companies are on record as to what we think we would like the government to do. However, the government will decide what’s in the best interests of the public, and within that we will operate. I’m not saying I agree with some of the fin-syn changes; however, the reality is that’s the business we’re dealing with. So don’t assume that because we’re doing business that way we agree that’s the way it should be done. I think there are very great dangers for the viewers because of some of the changes they’re talking about with fin-syn. Forget the business; the government cares about the viewers, and I think the viewers could end up being hurt by the changes that are coming back.

What are some of the biggest dangers?

On the broadest overview, the problem—or challenge—becomes: “How does the government make sure that the viewers are getting the best programing possible, the most varied programing possible, versus getting programing that may be financially rewarding to an individual company?” Balancing those concerns is the challenge. When the networks were not allowed to own any of the programing, past their two runs on their own network, there was no question whether a show should stay on or off based on its popularity. Now you could question that a company may make an economic decision to continue producing a show or schedule a show in a particular time period that would be economically advantageous to them, but not to the viewer. This is one of our concerns.

Fox has really been able to play both sides of the fence on fin-syn. So you think the FCC has much choice but to put the other broadcast networks on a level playing field with Fox?

I don’t know. I hope not. I think that just opens up many, many potential risks for the viewers. I think Fox has the potential of being the most abusive to their affiliates only because their affiliates—to a large extent—are very weak. Some of them are—small UHF’s that in an economic recession are not that financially secure and therefore rely to a great degree on what their network mandates them to do. That leaves the potential for a lot of abuse. If you look at some of the stronger ABC, NBC and CBS affiliates, they have the ability to say no to the network. I don’t think Fox affiliates, in general, have the same ability. You see what’s going on now with Chevy Chase where Fox is creating a new show, potentially a very good show—but a yet unproven show—and they are forcing, either implied or explicit, stations to take it off a proven, successful show—in this case, Arsenio, or sometimes it’s Cheers, Taxi, or whatever—and replace it with a network show. Now a lot of the Fox affiliates may want to do that, and there’s no nothing wrong with that. But some of them have expressed interest in not doing that, but they don’t have that option. That leads to potential abuse. While Fox may or may not be doing it now, it has the potential, and that’s what the government has to watch out for.

Twentieth Television kicked off the back-end syndication launch of The Simpsons with the seven Fox-owned stations turning in a successful “preemptive offer” for the sitcom. While Fox and Twentieth were within their legal rights to close such a deal, is this one of the abuses fin-syn is intended to address?

Yes, if they were a network. However, I think Twentieth ended up actually having less interest in The Simpsons in the marketplace than they would have liked and—quite the opposite—I think their station group saved them. It became a reverse of what you’re saying. In the industry, there’s always a concern of other stations looking curiously at a company that sells its product to its own stations. They look at it as: “Did they have trouble selling the show to someone else, and therefore need their own stations?” While that’s not always the case, there is the question. Usually, what syndicators do is announce the sale of a show to their stations as well as other stations at the same time. So it sort of answers the question that many stations across the country would have of: “Gee was this a tarnished sale, tarnished programing, or was it really highly sought after?” When you announce 20 other sales along with your own owned-and-operated stations, it gives it the feeling of being a very desirable show. They didn’t do that. I don’t know why they didn’t do that, but I think that could’ve been a mistake—and there are many people out there asking whether there is a lack of enthusiasm for the show at the price and the time periods [prime access] they’re looking for. I think there is some truth to that.

Since The Simpsons is an “off-Fox” sitcom, it is exempt from the prime time access rules (PTAR). The Disney Company has been one of the outspoken lobbyists in Washington for repeal of PTAR. Do you feel that was another case of Fox having an unfair advantage?

Yes. I think they should have been declared a network, but they weren’t and therefore are well within their rights. Since I believe they should have been a network, they should not have the ability to do what they are doing. However, as our company has stated, we think PTAR should be changed, not abolished, to allow all off-network sitcoms to air in the top-50 markets on affiliates in access. By changing the rules, you’re not going to abolish first-run institutions like Entertainment Tonight or Wheel of Fortune. When you look at the difference in access between the top-50 markets and the next 50 markets, it’s not that significant a difference. So it’s already not happening. Plus a much bigger threat is the glut of off-network sitcoms driving down pricing so much that it’s becoming a non-viable arena. We saw what happened a couple of years ago with hour programing.

There will be a glut of sitcoms hitting the market, maybe a dozen of those coming from Disney and Twentieth Television combined. Do you think the continuing flow of off-network product has had a detrimental impact on syndication to the extent that more of these new sitcoms will be looking at cable?

Yes, however there is even a bigger danger. There’s only so much that you can deficit a program anymore, and therefore we are passing on doing certain half-hour shows. We’re choosing not to do certain shows because they’re too expensive. That is very dangerous for the networks and, I believe, ultimately for the end-user, which is the local station. And that’s what’s being threatened.

Speaking of Matt Williams earlier Home Improvement is a show some people have speculated might be entering the market by fall 1995, or at least going into the sales market now for trigger in 1995-96; old Buena Vista decide to hold back on launching sales this season until it has been seen what happens with The Simpsons and the PTAR rules?

There’s no one reason. We have many shows that we are selling now. Every show has its own marketing plan. Home Improvement—we just didn’t feel that it was, for a lot of different reasons, the right time to sell it. However, we will be bringing it to marketplace sooner versus later.

With digital compression, DBS, and Interactive programing vying to be the leading emerging technologies, is there a particular delivery system that The Walt Disney Company will be actively involved in by the turn of the century? [Following this interview, The Disney Channel and Buena Vista Pictures completed an agreement to provide programing to DirecTv, a 150-channel digital DBS service planned for launch in 1994, as reported in Broadcasting’s Jan.11 Issue].

Hopefully all of them. I don’t mean that glibly. I think we are foremost a software company, and the more need there is for software, the better companies like ours will be. That does not mean that we won’t address the hardware and technology side of our industry as we did with The Disney Channel and Kcal, etc., but primarily we are in the software business—a creatively driven company.
Some wishes are good, some are bad – and sometimes children don't know which are which! But when you live in the Land of Possibility, you've got Twinkle the Dream Being to help you figure it all out.

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NEW FACES, FAMILIAR ONES VIE FOR KIDS AUDIENCE

'Pink Panther,' 'Speed Racer,' among animated offerings for NATPE

By Steve Coe

Even with many observers talking about saturation in the kids syndication business, no other genre is showing more optimism for the future than children's programming. Although the weekends and weekdays are already jammed with animation and live-action for kids from the networks, cable channels, syndicated blocks like Disney's and other assorted syndicators, at least eight new projects will be brought to NATPE.

The new shows include two characters that are familiar in the animation ranks. Cluster has teamed with MGM to bring back The Pink Panther. The show has been cleared in more than 56% of the country, and Cluster announced two weeks ago the strip has been sold to the six Chios-Craft stations: WJOR-TV New York, KCON-TV Los Angeles, KBBK-TV San Francisco, KMSP-TV Minneapolis, KUTP-TV Phoenix and KPTV-TV Portland, Ore. Stations clearing the show will air it between 7 a.m. and 9 a.m.

Set to debut the show in the fall, Cluster is selling The Pink Panther on a barter basis with stations withholding four minutes and Cluster selling two minutes of time for the fourth quarter. In the second quarter the split will be three-and-a-half/two-and-a-half, and in the first and third quarters, three.

The second familiar name returning to the kids marketplace is Group W's New Adventures of Speed Racer. The weekly action series is set to debut Sept. 13 and has thus far cleared more than 40% of the country, including the top three markets. The show is being sold for barter (three-and-a-half-minute local/three national split).

MTM's Xuxa has the advantage of being a live-action show among the wealth of animation projects. Gary Berberet, MTM's vice president, creative services, says the show's unique look and appeal provide stations with an alternative. "Because Xuxa is so different, we're not running into the same competition [that other syndicators with children's programming are]." Starring Xuxa, one of Brazil's most popular television personalities, the show is heavy on music and dancing. MTM has cleared the project in more than 50% of the country on 51 stations including 13 of the top 20 stations. Most of the show's clearances are for between 7 and 9 a.m. The barter split on the all-barter offering will be four/to two for the fourth quarter, with the split going to three-and-a-half/two-and-a-half for quarters one, two and three.

Disney, which dominates the weekday afternoon daypart [along with the Fox Children's Network] with their Disney Afternoon block adds another piece to the lineup when Bonkers debuts this fall. The show will replace Chip 'n' Dale in the four-show block and will debut in more than 90% of the country, as does the entire Disney Afternoon. Future additions to the Afternoon block include Aladdin, which debuts in fall 1994, and Duck Date, which premieres in fall 1995.

Following the Disney example, MCA TV is launching its own syndicated children's block with Exosquad the first element. The weekly half-hour, produced by Universal Cartoon Studios, is set to debut in fall. MCA expects to expand the series to a strip for the 1994-95 season and is developing an animated version of theatrical "Beethoven" as the potential next element of the Universal Family Network. The company expects the first clearances for Exosquad to come either just before or during NATPE.

Genesis Entertainment's Biker Mice, set to debut in the fall, projects clearances in all top 10 markets by NATPE, including Paramount-owned stations.

The other live-action offering in the mix of kids programming is Saban Entertainment's The Hallo Spencer Show, which has already cleared three of the top five markets. The company is distributing the 52 half-hours on a strip basis. Saban's other fall debut is the Mad Scientist Toon Club, 52 hour-long episodes. The weekly, which recently was brought into the market, has cleared New York (WABC-TV), Philadelphia (WGCT-TV), Boston (WLVI-TV), Dallas (WTXA-TV) and Miami (WZDL-TV).

Marketed as an FCC-friendly kids program is Zodiac's Twinkle, which debuts in the fall in weekend time slots. The show, which has just entered the market, has cleared 80 markets and over 50% of the country. In about half of those markets, Zodiac is pairing the show with either Wicket or Mr. Bogus.

Turner Program Services has two new animated series, Two Stupid dogs and Swat Kats, for its two-hour Fantastick World of Hanna-Barbera weekend block for 1993-94.

Sonics the Hedgehog (produced by DIC Enterprises, one of the leading suppliers of network animated programing) is the fall offering from Bobbo Communications. The show has cleared the top-30 markets, and the company expects total clearances to top 145 markets by the end of the convention. Set to debut on Sept. 6, half of the show's clearances are 7:30 a.m. and the other half are for 3-6 p.m.

NEW SHOWS, COMPANIONS EXPAND HOUR INVENTORY

Syndicators have variety of action-adventure shows in works

By Steve Coe

As syndicators continue to look for dayparts to exploit on affiliate and independent stations, there is no genre being pushed more aggressively, and getting cleared, than the hour action series. Almost completely absent from the network schedules for the past several years, syndication companies are feeding the appetite by bringing a variety of new projects to the marketplace to go along with existing action hours that have already found an audience.

In the action-hour arena the major battle being fought in 1993 will be between Paramount, with its Star Trek: The Next Generation spin-off Deep Space Nine and The Untouchables, and Warner Bros.' Prime Time Entertainment Network, which includes Kung Fu: The Legend Continues and Time Trax.

Deep Space is seen in roughly 196 markets representing 91.9%. Untouchables is cleared in 170 markets representing 94% of the country. Both debuted earlier this month. The Warner Bros. product has been cleared in 142 markets (92%). Both those shows debut in their regular one-hour formats Feb. 3.

One of the differences between the two studios' offerings are the production dollars each is
America's #1 network would like to welcome David Letterman, late night's #1 personality to the family.
spending. The Paramount hours are being produced at a cost of $150,000 for an episode while Warner Bros. is bringing it in its series for between $800,000 and $850,000 an episode. Dick Robertson, president, Warner Bros. Television Distribution, says the cost difference for the shows won't translate to a lack of quality for the Warner series.

"I don't know what Paramount is spending on their programs and that [$1.4 million an episode] may very well be true," said Robertson. "The only difference is they're producing it at full union rates on the Paramount lot over there. What else can I say, I'm sure they're going to be fine programs. But you don't have to spend that much money to make quality television. It doesn't mean their shows are not going to be quality television and it doesn't mean our shows are not quality television. We've figured out a way to do them for not as much money. The shows speak for themselves. Everybody's seen them and they're pretty hot-looking shows," he said.

In addition to Kung Fu and Time Trax, Warner has Babylon 5, a two-hour science-fiction movie for the Consortium that will be used as a backdoor pilot for future series projects. Warner Bros. is hoping the first two Consortium series will be successful so that stations clearing them will then clear a second show, thus making quality television as well. "I think they (station executives) all agree a second night is very possible and probable and is highly wished for. But nobody is going to commit yet to a second night until we see how the first night does. We have a whole development department headed by Greg Mday that is constantly developing product for backdoor pilots for replacement of one of these two shows if one of them doesn't work, or for a second night. We hope to keep this thing on the air and maybe expand to a second night next year," said Robertson.

The new Paramount and Warner Bros. product will be fighting for ratings with new action shows that have been on the air for the past two seasons, is offering Acquaintances H.E.A.T. this year.

The project, which stars

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**MAN OF THE HOURS**

Independent producer Stephen J. Cannell has established himself as arguably the most prolific creator of action-adventure hours, a genre whose star appears on the rise, at least in first-run syndication. He talks with Broadcasting's Mike Freeman about the new economics of program production.

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With all the channels that new technologies promise, there are more and more outlets for your product. Does that make things easier for you?

Well, obviously, as you get more distribution outlets, you're in a much better position if you manufacture software. The question then becomes: What do you get paid when you sell it to those outlets? This has been a very interesting time in the studio business because the old formulas don't seem to work the way they used to. We used to be a deficit-oriented business and people put a lot of money into producing their shows, and then the idea would be that you get a home run—a Magnum, an A Team, a Hunter, or a Cheers—you were going to collect for all the losses you had on the programs that never got into syndication. Well, that isn't so much the case anymore. You have to spend a lot of money making these shows and then worry about whether you're going to make any money.

And it doesn't mean that deficit financing is gone, but you certainly have to be very careful about how you go about it.

You were a pioneer in figuring out how to control costs.

I tried to figure out how to control my costs early. But then, I'm a much more thinly capitalized company than anybody else. I'm one of the few, small, privately owned studios in this business. And if you're not owned by a major conglomerate and you don't have a publicly traded company with hundreds of millions of dollars standing behind you, you start to look at your cash reports very carefully. We've been in business since 1981, so the company is very healthy—and we've been very good about trying to figure out what our problems were and to solve them with our brains and not our pocketbook. A lot of times, when things were fat, we had a tendency to throw money at our problems and say, "Well, that's okay, we're going to make a lot of money on the A Team or whatever, so we'll just build sets over the weekend." And now what we're trying to do is figure out how to do our business so that we aren't spending money in useless ways to catch up or to get our shows ready to shoot on time. That means you have to have your scripts earlier and be more flexible in terms of the way you're going to produce the scripts.

How much more cost cutting can you do?

Well, I think it's going to be pretty hard to go much beyond where we are unless there are real changes in the technology or changes in the way the contracts are written, changes in the union agreements. You get to a certain point, and that's the floor. What I think we've tried to do is not to spend money foolishly: choose places to shoot the pictures that are going to (a) benefit the film and (b) also be economic. And then, of course, one of the things that has been happening of late because of all the trouble in this business is that the above-the-line costs have been coming down. Our above-the-line costs in this industry have been horrendous. As the profit margins begin to shrink, those dollars aren't there anymore, and so everybody has to be more realistic.

Do you think that the market is driving the demand for the shows that end up on the air, or is it still primarily the creative idea that launches a successful show?

As a writer, I believe it's the creative idea. I've never tried to come up with something that was market-driven. My biggest hits out of the some 30-old shows I've created have always been when I was taking big chances. Creatively. And, then, if you do those well and you happen to get lucky and those things that were entertaining in your head as a writer turn out to be entertaining to great numbers of people, and if you put the right actors and the right production elements in, then you can get a hit. But I think if you look at it the other way and ask: "What do fifty million people want to watch?" you'd be dead. And so all I can do is say: "What would I go home and watch?" And sometimes I get The Rockford Files, and sometimes I get shows that don't do any business at all.

How does your new game show, Ceasars Challenge, fit into your plans?

Well, we've been interested in doing a strip and had been looking for the right show. I think it's a lot of fun. It's certainly a new place for our company to go. But I'm very excited about the show. I think Ahmad Rashad is a terrific host, and I'm really looking forward to doing it.

Are there any other genres that you think you'd like to work in if you got the right idea?

We did Personals, which was a late-night dating show on CBS. And I would certainly love to get into other forms of programing. But it's a little like anything else: If somebody brings you an idea, just to say, well, I'd like to do a talk show—I wouldn't start off by doing that. But if someone said: "Gee, here's a really interesting piece of talent, somebody that I think has something to say," then I could start to get excited. But it isn't just about putting product on. You have to like what you're doing; you really have to care about what you're doing.

It's beginning to look like the financial interest and syndication rules are going to go away, maybe in the very near future if the courts continue their present pattern. How is that going to affect your work in Cannell Productions?

Well, it's obviously going to affect it. I think those rules were very helpful to the production community, and I'm very saddened that a bunch of judges in Chicago can overturn something that was debated and talked over for years. You know, it always amazes me how people who don't operate in this business feel that they can adjudicate it. But you can't be upset and bitter about it. You just have to take whatever the new ground rules end up being, look at them, and say: "Okay, now how do I deal with this? How do I take these elements and still function as a business of them?" But certainly I think that anybody who's been in the television business realizes that the networks are the main forces in television and will continue to be for some time in the future. And you can't really say: "Well they can't compete with cable." They certainly can compete with cable and they still are responsible for the majority of the viewers that are watching television. And of course, you know, the universe is increasing. They can say: "Well, the shares are going down. But the universe is going up."

Does it create any opportunities that you can see?

Well, I suppose every situation has an up side and a

Continues on page 86
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Traditionally, once a year, the broadcast network entertainment heads have lunch together at one of the IRTS monthly meetings. This year, the IRTS and *Broadcasting Magazine* are expanding this luncheon meeting into an all-day seminar that will include panel workshops with industry leaders from every aspect of the broadcasting and cable fields. They'll define the problems and even offer some solutions to the industry's most complex issues that affect your future.

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—THE NEW REALITIES
FRIDAY, FEBRUARY 19, 1993
WALDORF-ASTORIA, NEW YORK CITY

9:00-9:15 AM WELCOME/OVERVIEW
Empire Room
Donald V. West
Broadcasting

9:15-10:00 AM THE KEYNOTE HOUR:
A WAKE-UP CALL FOR THE 90'S
John C. Malone
Tele-Communications, Inc.

10:15-11:00 AM THE GREAT DEBATES REVISITED
MODERATOR
Donald V. West
Broadcasting
DEBATORS
Ave Butensky
Television Bureau of Advertising
vs.
Robert H. Alter
Cabletelevision Advertising Bureau

11:00-NOON THE ADVERTISING AGENCY
OUTLOOK
MODERATOR
Carolyn Wall
News America Holdings, Inc.
PANEL
Jerome H. Dominus
J. Walter Thompson USA
Betsy Frank
Saatchi & Saatchi Advertising
Marvin Goldsmith
ABC Television Network
James L. Greenwald
Katz Communications, Inc.
Stephen Grubbs
BBDO
Philip Guarascio
General Motors North America
Robert Watson
AT&T

12:30-2:00 PM NEWSMAKER LUNCHEON
Grand Ballroom
Broadcast Entertainment Network Heads

2:15-3:15 PM THE BIG, WIDE, WONDERFUL WORLD
OF TV SYNDICATION
MODERATOR
G. William Ryan
Post-Newsweek Stations
PANEL
Steven Goldman
Paramount Television Distribution

3:15-4:15 PM CABLE: A KEY PLAYER IN THE
MAJOR LEAGUES
MODERATOR
Rich Brown
Broadcasting Magazine
PANEL
Douglas W. McCormick
Lifetime Television
Winston H. Cox
Showtime Networks, Inc.
Tom Freston
MTV Networks
John S. Hendricks
Discovery Networks
David Kenin
USA Network

4:15-5:15 PM THE SUMMARY AND THE VERDICT
The Honorable Ervin S. Duggan
Federal Communications Commission

*Speakers, panelists and times are subject to change.

IRTS/BROADCASTING SEMINAR
TELEVISION: A VIEW FROM THE TOP
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PTAR PROCEEDING DOUBTFUL IN NEAR FUTURE

Majority of remaining FCC commissioners not eager to change rule

By Harry A. Jessell

With "change" the watchword in Washington these days, predicting the future of FCC policy is dubious business. But this much can be said with some assurance: Disney and others who are pressing to reconcile the FCC to knock out the off-network prohibition of the prime-time access rules will likely have a much harder time of it.

FCC Chairman Alfred Sikes, who favored relaxation of the rule, is gone (he resigned last Tuesday) and Commissioner Sherrie Marshall, the only other commissioner now inclined toward relaxation, is going (she serves until Clinton appoints a successor or until she finds a new job).

And just as important, the three other commissioners who are sticking around—Andrew Barrett, Ervin Duggan and James Quello—have shown an unwillingness to tamper with the rule. Over the past several months, each has been involved in blocking the FCC from starting a rulemaking to consider PTAR reform.

None [of the three] has said categorically they would vote against PTAR reform, but I think they are all sympathetic to our arguments," says Jim Hedlund, president of the Association of Independent Television Stations, which has been involved in the thus-far-successful efforts to scuttle the PTAR proceeding.

"None of us is going to come up in the foreseeable future," says Quello, who is everybody's pick to be the interim chairman until Clinton appoints a permanent one. With the capitalization erosion of the networks' market position, he added, the FCC may eventually have to reconsider the rule. "But we don't want to get out ahead of ourselves now!"

The real key to PTAR's future will be the new chairman, he said. "In most cases the majority of the stations clearing H.E.A.T. are Baywatch stations. Many others are using it in conjunction with other hours like those from Paramount or Warner Bros." All American may be entering the market again later this year with a Baywatch spin-off, according to Back. He said if all goes well with Acquarius H.E.A.T., the company will begin looking at a spin-off from Baywatch. Claster, currently signing renewals for Carvalho, is setting its sights on developing a second-hour-long series, which John Claster, president, Claster Television, expects will be announced either just before or during NATPE. Claster said it will not be a companion to Carvalho. "We're not going to do a companion show, but we will produce another." Claster was unwilling to discuss specifics of the new project, but said "it will probably have some reality elements involved" and that its per-episode budget will be in the range of Carvalho's $800,000-$850,000.

FCC commissioners (l-r) Barrett, Duggan and Quello compose an FCC majority less than eager to address PTAR.

The agenda, Barrett, Quello or Duggan would knock it off.

All three joined to keep it off the Sept. 17 agenda, arguing a change in the FCC rules could be post-posted until after oral arguments in the appeal of the fin-syn rules heard in Chicago Oct. 2. What one had to do with the other was never fully explained.

With Disney and Wiley egging him on, Sikes again tried to slate a PTAR rulemaking vote for the Jan. 14 meeting—Sikes's last. Disney thought it had three votes—Sikes, Marshall and a reluctant Quello.

But it all came undone when Hokie Energy and Commerce Committee Chairman John Dingell (D-Mich.) and Senate Communications Subcommittee ChairmanDaniel Inouye (D-Hawaii) fired off a letter to the FCC a week before the scheduled vote saying a PTAR rulemaking would be ill-timed, given the imminent change of administrations.

Sources say the letter was signed by INTV and other proponents of the rules to give Quello the opportunity to withdraw his support for the rulemaking.

All told, prospects for speeding action on PTAR this year are not good. But those insistent on change choose to remain hopeful. Said one lobbyist determined to poke holes in the rule: "I don't think they can keep this bottled up forever."
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Barter is here to stay, say analysts

By Sharon D. Moshavi

Although many on both sides of the table would like to see the barter/cash equation tilt more toward cash, it doesn’t look like that will happen in any major way, despite an expected rebound in the weak ad market.

The feeling among syndication and station executives is that too much has changed in TV economics for the cash element to come back with gusto. "Will the pendulum shift if the economy gets healthy to move a cash pre-dominance?—yes. But will there be a radical change? I don’t see it," says Rich Goldfarb, senior vice president, Turner Program Syndication.

While Goldfarb and others agree the rate of barter growth will slow, it will still constitute a major percentage of the bottom line. That fits with the forecast of Wilko Gruen Associates, which shows that although barter revenue will start to grow at a slower rate than in the past, the rate of growth will still be higher than that for license fee revenue. Wilko Gruen estimates that barter revenues will grow by 10.8% in 1993 and dip a bit to 9.4% growth in 1994; license fees, which saw a decrease of over 1% in 1992, will grow by 4.3% in 1993, and 8.2% in 1994 (see charts).

Barter will also continue to make up a larger percentage of total syndication revenue. Wilko Gruen predicts by 1996, barter will total $1.74 billion, comprising 45% of syndication revenues, compared with 43% ($1.43 billion) in 1992 and 38% ($1.17 billion) in 1990.

This continued barter growth comes despite the fact that both stations and syndicators say they would prefer cash-rich deals—stations like to stay in control of their inventory, and syndicators can more easily finance their projects without worrying about the uncertainty of the advertising market.

But barter has its plus side for syndicators, according to Marc Hirsch, president, Premiere Advertiser Sales, Paramount's barter division. "Barter is one of those things that is very good because it's kept in balance. When they have the cash, the stations will pay," he says.

But stations may no longer be able to pay, at least not as they used to. While an improved advertising economy will mean a growth in cash licenses, barter will remain a significant factor for a host of reasons, namely the permanent changes in the television station economy, according to Tim Duncan, executive director, Advertiser Syndicated TV Association. Stations have less cash to spend because of audience fragmentation, which has reduced ratings and thereby reduced the value of ad inventory.

Additionally, many affiliates have been hurt over the past few years by compensation cuts that have further compromised their ability to come up with cash for license fees. "My guess is that the cash license fees in the syndication business will never return to the way they were. The business is just so different," says Dan Cosgrove, senior vice president, Group W Productions Media Sales.

The main area where observers expect barter to continue and perhaps expand on its role is off-network sitcoms. Few anticipate any syndicators launching an off-network sitcom without at least an element of barter in it. "Even if barter retreats in other genres, there will be expansion in barter in off-network sitcoms. The assumption is that not a single off-network show won't have some barter in it," says Duncan.

Weaker, unproven shows will continue to be sold on a mostly barter or all-barter basis, as well as weekend programming, predicts Premiere’s Hirsch. "Barter will be more and more apparent in programs that people have questions about," says Bud Carey, vice president and general manager of WCBS-TV New York.

"But it all gets back to how badly a station wants a show. If you want it badly enough, you'll pay cash. But there aren't too many shows that stations want badly enough."

Larger market stations are the ones that will be more readily able to put up cash, according to Dennis FitzSimons, president, Tribune Television. But one thing that could help affect a move away from barter is if that inventory's value goes down. "With the rush of inventory into national barter, I wonder whether cpm's [cost-per-thousand rates] will be maintained. That's a question that will work itself out in the market," says FitzSimons.

A EUROPEAN PROGRAMING PASS TO NATPE

By Meredith Amudr

As one of America's premiere export commodities, TV entertainment has long penetrated and dominated airwaves across the globe. But as these once "developing" commercial markets mature, the balance of trade is starting to tip away from U.S. product.

Co-production and format deals are taking a larger share of the international program trade while distributors on both sides of the Atlantic search for projects that will meet limited budgets and reward investors with high ratings.

Fear of over cultural imperialism from the European Community's watchdogs as well as increased demand for high-quality domestic product is leading to a drop-off in U.S. program sales to Europe's main broadcast entities.

Nevertheless, new channels should keep U.S. product in circulation. What is currently a trickle of new satellite channel launches should increase over the next few years, as commercial broadcasters take a lesson from U.S. network fortunes by diversifying into niche satellite markets and vertical diversification into production and distribution.

Many U.S. TV enterprises have also taken the initiative to protect their international niche by investing in overseas production and broadcast entities.

U.S. product accounts for more than 50% of TV broadcast volumes on European channels. 60% of home video revenues and 70% of European box office.

Although Asia is coming on strong, Europe remains the dominant ancillary market for U.S. producers and distributors. But the boom years are fading. Mass catalog buys to fill random schedule hours are becoming command a greater allegiance than at any other time in Europe's television past. As the U.S. syndication market began to dry up, in-
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international program sales gained increasing prominence. Developing shows with multiple international legs is as important as ever.

But program makers are caught in a catch-22: produce as inexpensively as possible for the domestic audience in network prime time and likely sacrifice strong international sales potential, or pay top dollar per hour for high production values that are attractive to international buyers.

Glossy action-adventure drama and miniseries are in greatest demand internationally, but those are the same projects that often fail to make U.S. studios’ final budget cuts. Those projects that are made by extensive co-financing arrangements with European distributors, such as Paramount’s The Young Indiana Jones Chronicles and the upcoming epic Scarlett, often cede continental European rights.

According to Danielle Lorenzano, executive vice president of program acquisitions for Italy’s Silvio Berlusconi Communications, many American companies do not give adequate consideration to the value of the international market. “There is often a gap between the U.S. distributors and their program producers,” says Lorenzano. “Many L.A.-based producers think only for the [U.S.] networks and don’t realize the potential for product that also works internationally.”

The evolution of the market is changing the commercial sensitivities of Europe’s audiovisual industry. Europe’s broadcasting culture has evolved from a decidedly less commercial environment, where public service, education-oriented channels dictated consumer tastes and where profits were often second to cultural or political dictates. But the race for ratings and share is on, with tight program battles between public and private networks.

Finding a niche
The most significant development is the rise of cable and satellite niche channels. Major U.S. distributors like Worldvision executive VP Bert Cohen are repositioning themselves for an international market that will ultimately be more fragmented and varied as the U.S. one.

“In the UK, there will be less competition for American product; the place to look is the new breed of satellite channels such as BSkyB and UK Gold,” Cohen says (see story, page 84). “We will be rethinking the way we do business and considering more creative international alliances,” says Cohen, beyond “just the traditional supplier role.”

The new European commercialism in both established and emerging markets has led to new booms in format sales, particularly for sitcoms and game shows.

According to media buying specialists Carat, between 1985 and 1990 broadcast volume grew 500%; overall program budgets grew during that time by 26%, while acquisitions of rights skyrocketed 350%. But the emphasis now is clearly on developing homemade product that fits domestic tastes.

“The expected gold rush of American programing to fill slots on a parade of new channels failed to fully materialize,” says Coopers & Lybrand London-based media analyst Suzanne Snowdon. But for numerous budgetary reasons, Snowdon reports, production in Europe is still fairly static. “Domestic production has kept pace with the increased number of channels, but there will still be demand for imported programing,” she says.

Although the international programing market is an extremely subjective area to assess, Snowdon believes that overall, U.S. product is being judged far more critically by foreign buyers, who are coming to terms with the demands of viewers and advertisers.

Eurotrends 92
One company that has done extensive research on just how those buying decisions are made is Geneva-based Acamedia. Dr. Paolo Baldi, director of the research and consulting firm, recently published an extensive review of European TV programing trends called “Eurotrends 92.” Acamedia’s program research arm, Euro-monitor, compiled ratings and program analysis from 27 terrestrial channels in five primary European countries

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Baldi's survey of European broadcasters over the last two years revealed six primary trends influencing the programming dynamics of terrestrial channels, as well as emerging thematic ones. What he has uncovered is a pattern of competition that will emerge as markets continue to evolve:

**General trend toward specialization.** More and more channels will be specializing in particular thematic areas. Not just pay-TV channels but commercial and public stations as well. The "all-purpose" general entertainment channel that competes head-on with state broadcasters will further skew their programming toward entertainment, while public channels, which in many European countries compete for ad revenue with the privates, may revisit their roles in education and public service.

Currently, the U.K.'s BBC and Germany's two public networks, ARD and ZDF, are examining their changing roles in a more commercial broadcast environment.

**Increased commercial orientation.** Programs will be scheduled and selected with greater respect to advertiser demands. The move toward high production value was set in motion by the dramatic increase in U.S. programming in the 1980s. Imports are being replaced by domestic product in many cases, but their style broadly resembles much of the general entertainment drama style of their U.S. predecessors.

**Targeting.** As competition increases, even some of the generalist networks are segmenting their markets by targeting specific demographic groups. Women's and children's programs will be targeted toward specific age groups and socio-economic groupings. Like the Fox network phenomenon in the U.S., European entertainment channels may also counterprogram by targeting young audiences to pull viewers away from traditional, older-skewing shows. This could ultimately mean fewer family-oriented variety shows, which once formed the core programming in Germany and France.

**Increased in-house production.** No longer the sole domain of the public broadcasters, even the relatively new commercial networks such as RTL+ and SAT1 in Germany, Silvio Berlusconi's three channels in Italy and Antena3 and TeleCinco in Spain are producing many of their own long-form action dramas and soaps. Such programming not only boosts ratings but also helps establish channel identity.

**Catering to the Euro 'baby boom.'** Echoing the American youth movement that has spurred such shows as Beverly Hills, 90210 and The Simpsons on Fox and Baywatch in syndication, Europe is seeing a similar demand for hip, young, trendy shows. In fact, Baywatch in particular has proved a hit in most territories and is sparking a demand for equally slick production and fast editing.

Baldi also believes broadcasters will devote more of their schedules and program budgets to children's programming.

**More news and information programming (including reality and infotainment) on commercial channels.** Reality is proving popular with audiences, and better news coverage lends credibility to new stations.

All in all, the patterns that Baldi has identified broadly follow the development of the U.S. market but, more importantly for international program distributors, signal the need for a more serious use of ratings, scheduling and advertising analysis. Programing is no longer trial and error.

But where will U.S. programming fit into the new European equation?

Baldi says there will always be a demand for sophisticated American action dramas, even in prime time, where traditionally only domestic shows garner high ratings. "European television has always been public service-oriented," Baldi explains. "The commercial channels will still need time to attain the higher production standards found in most American shows."

Non-prime time is a mixed bag. American soaps and children's animation dominate most daytime schedules around the world, but sitcoms - "synonymous with cheap," says Baldi - are failing to live up to their dis
BRITISH TV MARKET BURGEONS

New satellite and cable services change viewing landscape

By Peter Checketts,
international correspondent

For years they have had to choose from only four terrestrial channels, but today’s British TV viewers each month see the announcement of new services. And more services mean more international opportunities for U.S. program suppliers.

Hot on the heels of the launch of UK Gold was the announcement in January 1993 of the joint venture between Nickelodeon and BSkyB, Rupert Murdoch’s UK pay-TV service. Together, they will broadcast a children’s programming service in the UK, based on the American service. The service, to be delivered via Astra 1C satellite and due to start in October 1993, will be broadcast 12 hours a day.

The service will form part of BSkyB’s planned basic tier of channels, also expected to launch in October 1993. Currently free to dish subscribers, they will be included within a basic encrypted package that will cost about 4 pounds per month. The target is to keep the total package cost down to below 20 pounds per month. Bravo, The Children’s Channel and Discovery are also expected to be included.

This is Nickelodeon’s first move into Europe and a departure from Viacom’s strategy with its other European player, MTV, which chose to go it alone.

The British audience is not swarming these new services delivered by cable and satellite. Viewing figures released by BARB, the audience research body, show that in November 1992, cable and satellite channels took a 31.9% share of those homes where they are available (with BSkyB channels a 19.9% share). In December, 120,000 new dishes were installed, and by year end the UK registered just over 3 million dish homes, according to Continental Research.

Latest figures from the Cable Television Association (CTA) show 434,000 cable subscribers, with 2.06 million homes passed. By year end 1993, the CTA is forecasting 700,000 subscribers.

Drew Kaza, director of marketing at Comcast, commented: “Anything that increased the programming choice will be good for subscribers.”

As with Canal+ in France, Murdoch controls the encryption technologies in the UK through subsidiary News Datacom, a significant entry barrier to rival services, but that could change with new technologies and antitrust concerns. However, a BSkyB spokesman commented: “We don’t have an encryption monopoly.”

London Interconnect

In London, viewers will be bracing for a whole slew of new services once the city’s cable networks link up. Interconnect, expected to be launched in February, will comprise the London cable...
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operations of Cable London, Encom (formerly East London Telecommunications), Telewest and Videotron. Lynex, whose operations are centered in Bromley in South London, should be involved by May.

On day one there will be more than 100,000 subscribers, with over 400,000 homes. The programing opportunities are still being assessed, but the first to benefit may be some of the ethnic minorities in London. Videotron can already demonstrate promising viewer response to some of its ethnic broadcasts. Pay per view will perhaps be one of the key programing drivers, fo LWT, holder of the London Weekend franchise, is under-

ised at looking at the possibility of sports PPV programing with the cable operators. One of the major logistical problems, identified by one operator, was the difficulty of getting the customer to understand, saying that “we are going to have to be slick with the communication. The last thing we want is the consumer thinking that migration to an optional service is compulsory.”

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**CANNELL INTERVIEW**

Continued from page 74

don side, and I will certainly be looking for opportunities. I have no problem being in co-

productions with networks. I’ve done it in the past and it’s been a very profitable venture for me in several instances. You know, I’m not adversarial by nature. I never believed that I can’t be helped by other people. And so I’ll be looking at the opportunities to go into business with other people, and if good deals can be made, we’ll probably make them.

The climate in Washington is going to change with a Democratic administration. Are there any regulatory trends on issues like censorship that you’re thinking about with the new administration coming in?

Well, I think that’s rather listen to them and see what they’re going to tell us. Certainly Bill Clinton has good sources in the entertainment community to listen to and get some sense of what’s going on here. We do a lot of things very well here and we do some things not so well. But my tendency is to say that to regulate creative things is a major error because then you start to get into the mind police and what is appropriate thinking. But at the same time, I think that issues of good taste need to govern us. We can’t just say: “Well, because of the First Amendment we can put anything we want on television.” I think we have to look at that very carefully. And I believe that Network Standards and Practices have done a very nice job of trying to keep that in some sort of framework. There will always be people who will say they went too far on this or too far on that, and there will be special interest groups that will have problems with some of the things that they see. But if we were appealing to everybody, if we were putting stuff on the air that everybody loved, I guarantee you it would be the blandest material you would ever see. So there are going to be people who are going to disagree with some of your programing. I think you then get back to what we said originally—which is that issues of good taste have to govern us.

You’re a program supplier and station owner (WBAT-TV Cleveland). With retransmission consent a hot issue, how do you want to get your cut of what cable systems may have to pay in retrans-

mission?

Obviously, we’ve got to get more revenue streams for our product. I think it’s pretty critical. We’ve got companies going bankrupt all over our industry. But as a supplier of programing, I believe that if my programing is aired somewhere, I ought to get something for it.

Do you think it will be difficult, the amount of book-

keeping that’s going to have to be done to make sure you’re getting your 20 cents on the dollar or whatever it may be?

Yes, it’s going to be difficult, but I think the equipment exists to monitor that. They do it in the record business.

Let’s talk about Renegade for a moment. It’s being produced in San Diego. Traditionally, most of your hours have been produced up in Vancouver. Are there certain production efficiencies you have in San Diego that you don’t have in Vancouver?

Well, Renegade is being produced by Stu Siegel Productions and we’re distributing the show. So it’s obviously a different situation. But my programing are mostly being shot in Vancouver. I’ve just written a script that I may shoot in another state that will be done through my company.

Any hint on what other series?

No, not until I can get them money. I hate to talk about shows until they’re sold.

Is that one for the networks?

Yes, it’s a network show.

With Street Justice doing well in syndication, with this plethora of hours coming out, with Para-

mon’s coming, there are these two hours for the consortium block and others, is there room for all these hours?

Well, obviously somebody thinks so or they wouldn’t be buying them. It will be interesting to see what happens. I think one of the things that happened was there were so many half hours that the hour became an attractive alternative, and especially one that hadn’t been burned off on the networks. So I think we’ll wait and see. There’s a lot of this stuff just coming on now. We’re doing well with Street Justice and Renegade, and I wish the best to the other companies, too. I think they’re going to be quality productions and we’ll see.

If a typical first-run show does a 5 or 6 rating, or even higher, in syndication and costs a million-plus per episode to produce on the front end, do you have to wait to the back end until you have 100 episodes in the can, before you see a profit?

It depends on the show. I mean, you really have to look at each one separately because if you take a show that has real foreign appeal, you know, then that’s one equation. If you take a show that doesn’t, then that’s another. If you’ve got good time periods and you’ve got a better situation on your show, then that’s another scene. If you’ve got bad time periods, you might be giving money back on a better deal.

So with every one of these things you try and make a determination of how much money you can spend, how much risk you can take, and what the profitability of the show conceivably is going to be. And the one thing that is that you become, in a sense, an investor, you have a decision on the decision here or not you’re going to bring the show back. Now, all the stations really make the decision, but it’s the economic parameters that create the decision for you. So you say: “Well, we can do another year of this,” or “We’re going to get skinned if we do this another year, so we won’t.” But at least it’s a decision that you determine.

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**LES BROWN INTERVIEW**

Continued from page 46

ey’re too old for the job market. I’m giving these people some ethics and techniques that will enable them to reinvent themselves, that kind of information. A lot of researchers are showing that people are turning on television to get infor-

mation. If you can give them information and you can give it in an entertaining way, in an effective way, if you can instigate into program, when they get fired up and excited about themselves and go out and do something about their lives... Now you’re talking about operating at a higher level, really touching people in a special kind of way.

I understand that you are in the midst of doing a nationwide speaking tour. Does it also allow you to do a major tie-in promotion for the talk show?

No, we haven’t talked about what our promotion plans are for the show yet. I’m an author also of a book that’s selling across the country called Live Your Dreams. We’ve been doing some major pro-

motion with that. We’re [Brown and King World] going to be very active from now until Sept. 6. There will be a major promotional effort involving this. Stations know what kind of promo-

tion backing King World provides all of its programing, so I’m sure it will be big budget, with all the bells and whistles.

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**Have you and King World agreed on a location for originating the show?**

We plan to start out with a new location and also travel when it’s appropriate, going into areas and being active and visible and speaking in those communities. I think my asset as a speaker is something that I’m qualified to put forth, to most certainly enhance my show and bring awareness to the program because I do a lot of work with kids, go into prisons, juvenile detention centers. We’re going to use everything that we have going for us to bring attention to the show. We have not settled on any particular location. I really prefer a warm climate, but I’ll go where it’s necessary to get the numbers.
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NATPE AT 30: CHARTING SYNDICATION'S RISING STAR

By Mike Freeman

As NATPE International marks its 30th year of service, it looks back on an industry that has grown exponentially. The birth of NATPE says founder member Lew Klein, now president of Gateway Communications, was driven by program directors' desire to elevate their position on the station pecking order.

"In those days, it was the salespeople, the general sales managers, that were considered the golden boys of station management," remembers Klein, who also serves as president of the NATPE Educational Foundation. "But in terms of solving problems that community leaders and civic groups were demanding to be corrected during the mid-1960's, it was the program directors who were forced to come up with programs that met the community's needs, so PD's took more of a lead role and thus enhanced their position with senior management at the stations."

NATPE's seeds were sewn, the story goes, over dinner one night in early 1963, when Harry Trigg, then program director of WGN-TV Chicago, invited Television Affiliates Corp. (TAC) President Robert Weisberg and Television Film Exhibits (TFE) co-chairman Richard Carlton to join him and four other program directors (including Klein) for an informal meeting.

At the time, there were rumors that TFE—a loosely organized group that represented syndicators—was lobbying the National Association of Broadcasters for more open time and exhibit space for syndicators at its annual convention. Trigg and Klein, then a PD at WFL-TV Philadelphia, argued that the buyers and sellers of TV programming should have a mutually convenient and separate marketplace venue away from NAB's annual convention. They were apparently persuasive. On June 15, 1963, a group of 27 program directors, led by Klein, filed a motion that the proposed program conference be held May 11-12, 1964, in New York. The National Association of Program Directors was born. (The organization would change its name to the National Association of Television Program Executives and eventually shorten it to NATPE and add "International" to reflect the growing importance of that sector.)

That first meeting at the New York Hilton was a small affair—membership stood at 64 people, and registration listed 71 program directors and "10 persons affiliated with film syndication companies." It was a far cry from the World Fair-like atmosphere of today's gatherings.

"The first meetings of NATPE were always held on

NEW(EST) FOR NATPE IN A NUTSHELL

FIRST-RUN STRIPS

TALK SHOWS

The Bench Berry Show . . . . . . . (Twentieth)
The Les Brown Show . . . . . . . (King World)
Ricki . . . . . . . (Columbia)

REALITY-BASED

American Journal . . . . . . . (King World)
New Divorce Court . . . . . . . (All American)
Preservation . . . . . . . (Grove Entertainment)
Real Stories of the Highway Patrol . . . . (Genesis)
Teen Court . . . . . . . (Group W)
Wavelength . . . . . . . (Syfy)

GAME SHOWS

cave Challenge . . . . . . . (Cannel)
Heartline . . . . . . . (Grove Television)

CHILDREN'S

Aladdin . . . . . . . (fall '94, Buena Vista)
Bunke . . . . . . . (Buena Vista)
Capua Planes . . . . . . . (TPS)
Conan the Adventurer . . . . . . . (Cluster)
Dick Daze . . . . . . . (fall '94, Buena Vista)
Earthship Pyramid . . . . . . . (Ghunther-Wahl)
The Hallway Show . . . . . . . (Saban)
Mr. Bugos . . . . . . . (Zodiac)
Sonic the Hedgehog . . . . . . . (Bohbol)
The Pink Panther . . . . . . . (Cluster)
Yogi and Friends . . . . . . . (Turner)
XUXA . . . . . . . (MTM)
22 Bobs . . . . . . . (All American)

HALF-HOUR DRAMAS

Paradise Beach . . . . . . . (Genesis)

FIRST-RUN WEEKLIES

REALITY-BASED

#1 Country . . . . . . . (Gaylord)
Barre Trucks . . . . . . . (Summit Media)
Box Office America . . . . . . . (Skylink)
Clever Cleaver Brothers . . . . (Liberty TV)
County Cousins . . . . . . . (Keally Communications)
Crashers . . . . . . . (Buena Vista)
Firefighters . . . . . . . (Grove Television)
Front Runners . . . . . . . (KOMO-TV Seattle-TTLK)
Gillen World of Sports . . . . . . . (New World)
I File . . . . . . . (Multimedia)

HOUR ACTION-ADVENTURES

Acapulco H.E.A.T. . . . . . . . (All American)
Babylon 5 . . . . . . . (Warner/PTEN)
Bananna: The Legends of Pousious . . . . (Network Ventures)
Kung Fu: The Legend Continues . . . (Warner/PTEN)
Star Trek: Deep Space Nine . . . . (Paramount)
Time Trax . . . . . . . (Warner/PTEN)
The United States of America . (Paramount)
Okonkola . . . . . . . (Syfy)
Viper . . . . . . . (Cannel)

HALF-HOUR ACTION-ADVENTURES

Marshall Charley . . . . . . . (RHJ)

OFF-NET SERIES

1993-94 HALF-HOURS

Li & Ten . . . . . . . (Western Intl.)
Couch . . . . . . . (MTM)
Cops . . . . . . . (Twentieth)
Empero Nest . . . . . . . (Buena Vista)
Family Matters . . . . . . . (Warner)
Harron and the Hendersons . . . (MTV)
Rescue 911 . . . . . . . (MTM)

1994-95 HALF-HOURS

Doogie Howser, M.D. . . . . . . . (Twentieth)
Evening Shade . . . . . . . (MTM)
Fresh Prince . . . . . . . (Warner)
The Simpsons . . . . . . . (Twentieth)

1995-96 HALF-HOURS

Blessam . . . . . . . (Buena Vista)
Dinosaurs . . . . . . . (MTM)

1995-96/1996-97 HALF-HOURS

(Hour format dates set)

Herman's Head . . . . . . . (Buena Vista)
Home Improvement . . . . . . . (Twentieth)
In Living Color . . . . . . . (Twentieth)
Parker Lewis, M.D. . . . . . . (Columbus)
Rock . . . . . . . (Warner)
Seinfeld . . . . . . . (Columbia)
True Colors . . . . . . . (Twentieth)

1994-95 HOUR OFF-NET

Beverly Hills 90210 . . . . . . . (Worldvision)
Northern Exposure . . . . . . . (MTA)

KEY TO SYMBOLS:

1 Two-hour back-door pilot that may launch as 1993-94 weekly series
2 Weekly action-adventure hours launching in January 1993
3 Off-cable series
4 All-barter series
5 Stations can trigger show in fall 1993, remaining launch in fall 1994
6 Currently in slow rollout; many markets will trigger in fall 1995
7 Off-first-run syndicated series
8 Twentieth is producing show for Fox Broadcasting, but will be selling it in syndication to non-Fox markets.
† 13-week summer test
weekends." Klein recalls, "because we didn't think the general managers would let us go to a convention during working hours. It was just indicative of how low program directors were on the management totem pole at stations. In those days, there were few cases of program directors being promoted to general manager. Those first meetings were really intended to help program directors understand their influence within stations and the community. It was not just finding out about new programming from distributors in the hotel suites."  

Two crucial market forces fueled the phenomenal growth of NATPE during the 1970's: the FCC's creation of the prime time access rule and the NAB's insistence that program suppliers rent hotel suite space far removed from the convention floor being reserved for non-programming exhibitors. The latter spurred syndicators to NATPE as a more targeted venue. "We got our impetus because the NAB turned its back on the syndicators," Klein says. "The timing was perfect, because at about the same time, the FCC instituted the prime time access rules [in 1970] and there was an influx of new and diverse first-run syndicated product for prime access. As the number of exhibitors jumping aboard increased substantially, the annual percentage increases in registration were equally tremendous between 1970 and 1976." (The number of registrants totaled 306 for the 1970 conference in Miami; by 1976, that number had shot up 600% to 1,891 for the San Francisco meeting.)  

"Certainly the growth in popularity of the NATPE conference changed our philosophy in terms of the constituencies this organization serves, but there was never any concern about NATPE getting too big," Klein says.  

As a matter of record, NATPE also had syndicators screen and sell their programming out of hotel suites from 1966 through 81. Then, in 1982 in Las Vegas, NATPE took out convention space in the Las Vegas Convention Center to accommodate the now 5,551 registrants and 262 exhibitors.  

The early 1980's are likely to be remembered for the creation of such hit first-run syndicated programs as Entertainment Tonight, Wheel of Fortune, Jeopardy!, Star Trek: The Next Generation and A Current Affair, shows that Klein says brought "prominence to the word 'syndication,'" and a decade in which NATPE achieved its status as a national programming organization.  

"The growth of the conference in the 1970's and '80s also afforded us the opportunity to vastly increase the scope of our panel sessions in terms of the diversity of topics and the relevance to domestic and international broadcasters," Klein says. "What's also interesting is that one of the first panel sessions in 1964 was on political advertising, and it was a subject again for our first teleconference panel in 1992. The topic title may be the same, but the content is always going to change in this business."  

In 1985, when NATPE moved its conference to New Orleans (a site chosen for six of the eight succeeding years) attendance was 6,882. By last year's convention in the Crescent City, it was 8,674.  

Of all the NATPE conferences, 1991's gathering may have been the most memorable, but for reasons conference organizers would probably rather forget. "I would have to say the 1991 convention was one of the strangest conferences I've ever attended," Klein says.  

"When you remember that the attack on Kuwait started the same day of the beginning of the conference, we couldn't have had worse timing." Many general managers and program directors rushed back to their stations in order to oversee the coverage.  

"It changed the whole tone of the conference. My most vivid memory was seeing so many people flocking to the TV sets that CNN had set up all over the exhibit floor, which had actually turned out to be quite a coup for [Ted] Turner and his people," says Klein, ever the programmer.
SATURDAY, JAN. 23
7 p.m.—Pre-convention planning dinner—Fournou's Ovens (International Bar), Stanford Court Hotel First Floor.

SUNDAY, JAN. 24

MONDAY, JAN. 25
10:30-10:45 a.m.—Coffee Break.
10:45-11:45 a.m.—“Off the Air with Howard Stern?” Moderator: Roy Stewart, Mass Media Bureau, FCC; Panelists: Charles Kelley, enforcement division, FCC; Andrew Schwartzman, Media Access Project; Susan Wing, partner, Hogan & Hartson.
Noon-12:30 p.m.—Reception. The Gold Room (lobby level).
12:30 p.m.-2:30 p.m.—Luncheon. Speaker: FCC Commissioner Ervin S. Duggan. The Gold Room.

MONDAY, JAN. 26
9-10:30 a.m.—Registration. Moscone Convention Center North Lobby.

TUESDAY, JAN. 26
7:45-9:30 p.m.—“Can You Profit from the Digital Revolution?” Moderator: James C. McKinney, chairman, Advanced Television Systems Committee. Panelists: Thomas P. Stanley, chief engineer, FCC; Dr. James E. Carnes, president, Digital Samorroff Research Center; Gregory DeFrest, VP, Toshiba America Consumer Products. The Venetian Room.
10-11 a.m.—Three Concurrent Sessions
11 a.m.-12:45 p.m.—Exhibition floor open.

WEDNESDAY, JAN. 27
7:30 a.m.—Total Quality Management (Part II), “Quality improvement of Ratings and Revenues.” Presented by the U.S. Chamber of Commerce and the Jurian Institute. Gateway Room 107.
8:15 a.m.—Continental Breakfast. Esplanade Ballroom.
9:30-11 a.m.—Three Concurrent Sessions
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VIACOM HOPES STATIONS LOVE NICK'S 'GUTS'

To further exploit in-house production, company offers cable game show in broadcast market

By Steve McClellan

Viacom is offering a syndicated version of Nickelodeon's hit live-action program Guts for fall 1993, and company officials hope it will play well enough in syndication to go to strip after its first season.

The weekly show will be offered on a straight barter basis. Syndicated episodes of the program will air first on broadcast stations, but Nickelodeon, which will co-produce the show with Chauncey Street Productions, retains the right to air them at a later date, says Neil Braun, president, Viacom Entertainment.

It is not the first time Viacom has taken a product developed at one of its cable networks and put it in syndication. In 1986, Nickelodeon launched a game show for kids called Dumbledare, which Viacom subsequently put in syndication in February 1988. The show attracted enough of a following to spawn several imitators. A version of the show, now out of production, continues to air on Nickelodeon.

In Guts, also a type of game show for kids, players compete in a variety of sporting events. For example, in the 'slam dunk' competition, players are fitted into an elastic harness and jump off a 7-foot platform toward a basketball hoop, with the object being to dunk as many shots as possible in a 60-second period.

Guts, which premiered on Nickelodeon last September, has averaged a 7.1 rating among its core target audience of kids 6-11 and has boosted the time-period average by almost 40% over the prior year. The show is hosted by Mike O'Malley, who also hosts Get the Picture, another Nickelodeon game show.

Continues on page 102

'TCAESARS CHALLENGE' REVISED

Cannell Distribution is revising its marketing plan for the only new game show being offered for fall 1993, Caesars Challenge. Originally, Cannell was positioning the show as a prime time access and early fringe vehicle, on terms that included cash plus one minute of barter. Reached last week, Pat Kenney, president, Cannell Distribution, acknowledged that marketplace realities have forced him to re-evaluate that strategy. "Getting access time periods is extremely difficult with all the shows that are working in the daypart. It will go forward," Kenney insisted. "Everybody loves the show." But he said the terms would be revised, with details to be announced at the NATPE convention in San Francisco this week. "In thinking about the changing marketplace, there's not so much interest in barter as expectations for an improved economy continue to grow," he said. '"The terms will be revised, and I would have to say that daytime will be a bigger part of the mix.'

Tannehill out at MTM

Marc Grayson to head division as senior VP

By Mike Freeman

In an apparent shakeup of the top management ranks of MTM Television's syndication division, Marc Grayson has been named senior vice president of MTM Television Distribution, replacing Kevin Tannehill, who was reportedly forced out of the top sales post.

Last Monday, MTM issued a tersely worded statement announcing Grayson's appointment, but made no mention of Tannehill or his departure.

The timing of Tannehill's ouster comes at an awkward time for MTM, heading into this week's NATPE International program conference, which led to speculation that the independent studio is under pressure to make some management changes as Rev. Pat Robertson's International Family Entertainment nears approval of its acquisition of MTM from current owner TVS (Television South of Britain).

Tim Buxton, chief operating officer of MTM Television Entertainment, countered that Tannehill "was not forced out" and that MTM, TVS and IFE had no "'hidden agen-
das.'” He added: "There is no association between this and the IFE's pending transaction," which Buxton said could be approved by early next month. "If we make personnel changes within senior management, that's of our own choosing. Certainly, Marc Grayson is someone we think can lead the charge..."
SYNDICATION UPDATE

BVT COUNTRY
Buena Vista Television, late last week, unveiled plans to launch a new fall 1993 weekly country music program, Countdown at the Neon Armatillo. The series is a spin-off from the hour-long special BVT produced for ABC, Best of Country '92: Countdown at the Neon Armatillo. Buena Vista Entertainment will be offering the show on an even seven-minute national/local barter split.

BVT, TAKE TWO
In the off-network sales arena, Buena Vista Television reported its fall 1993 sitcom, Empty Nest, has been sold in over 90 markets representing nearly 80% coverage of the U.S. The series, which airs Saturdays on NBC, has notched deals in seven of the top 10 markets. Also, BVT's two fall 1995 off-network sitcoms, Blossom and Dinosaurs, have been sold in 11 of the top-20 markets.

MORE MARTHA
As first reported in BROADCASTING's Jan. 18 "Bi-Coastal" column, Group W Productions officially announced the launch of Martha Stewart Living, a half-hourly for debut in fall 1993. Stewart is editor-in-chief of the national magazine bearing her name, and also serves as contributing lifestyles reporter for NBC's Today show. Group W will be offering 30 original episodes (22 weeks of supply) in seven-three minute local/national barter splits.

FRESHMAN 'CLASS'
Grove Television Enterprises has acquired from CEL Entertainment the off-cable syndication rights to The Class of the 20th Century, which won a CableACE award last Sunday night as best documentary series of 1992. The 12-part documentary, hosted by Richard Dreyfuss, which interviews 101 of the most prominent Americans who helped shape the 20th century, is being offered by Grove on a seven-minute local/six-minute national barter basis for September 1993.

BACK TO NATURE
Action Media Group and Hearst Entertainment Distribution have joined for the launch of The World of Nature, a four-part series that will be hosted by former CBS Evening News anchor Walter Cronkite for premiere in fall 1993. Hearst will be offering each of the two-hour specials, the first of which triggers in October 1993, on an all-barter basis, while Action Media will be handling national advertising.

PINK PICK-UPS
Cluster Television, which has linked up with series producers MGM Television and Mirisch-DePatie-Freleng Production on the syndicated launch of a new Pink Panther cartoon series, has completed a major group station deal with the Chris-Craft/United TV independents—WOR-TV New York, KCO(TV) Los Angeles, KBHK(TV) San Francisco, KMS(TV) Minneapolis, KUT(TV) Phoenix and KPTV(TV) Portland. All six of the C-C/United stations, who account for approximately 20% U.S. coverage off the top, have committed 7-9 a.m. weekday time periods for Panther's fall 1993 debut. Cluster is offering the series on a barter basis: four minutes local/three minutes national for the fourth quarter, three-and-a-half/two-and-a-half for the second quarter and three/three for the first and third quarters.

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BI-COASTAL
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Weisman signs with TMI
Michael Weisman, former executive producer, NBC Sports, is reportedly close to signing with Transactional Media Corp. to produce one or more sports-oriented programs with home shopping components. Weisman, a multiple-Emmy winner, served as executive producer of NBC Sports from 1983 to 1989. He was replaced when Dick Ebersol took over the NBC Sports helm and recruited Terry O'Neill from CBS Sports to fill the executive producer role. Subsequently, Weisman served as executive producer of CBS's ill-fated late-night talk show with Pat Sajak. TMI is developing the sports shows in conjunction with an alliance announced last week to develop a series of transactional-type shows with Hearst Entertainment Distribution, for possible play in syndication and/or cable (see story, "Top of the Week").

Weekly 'Scramble'
He may have been unable to evade blasting defensive tackles in the Philadelphia Eagles' 34-10 loss to the Dallas Cowboys in the NFC playoffs, but Eagle quarterback Randall Cunningham wants to prove he has the right moves to host Scramble, a fall 1993 weekly childen's game show from New York-based distributor Pandora International. Pandora, which distributes the weekly reality-based strip Hollywood Babylon, will be offering 26 original episodes (with 26 weeks of repeats) of Scramble on a barter basis.

What's in a name?
Earlier this month, the Broadcast Promotion & Marketing Executives voted on a memo to its members asking them to vote for a new organizational name that embraces all facets of electronic technology and not just the broadcast medium. According to one promotion executive who received the memo, the title: PRO-MAX International, an acronym for Promotion and Marketing Executives of the Electronic Media, is said to have won the voting. The other three names also put up for vote were EZ2M2 (Executives of the Electronic Media and Marketing), IMPACT (International Marketing & Promotion Association) and IMPART (International Marketing & Promotion Association of Radio & Television).
TANNEHILL

Continued from page 100 for MTM going into the NATPE.com to Guts.

Grayson, who has served as vice president of national (station) sales since 1992, joined MTM in 1991 as Western regional sales manager and spent 14 years with MCA TV.

When reached by BROADCAST, Tannehill had no comment on the reasoning behind his abrupt departure, but one source close to the situation speculated that MTM had become increasingly wary over the "red ink" resulting from front-end production costs on the first-run syndicated The New WKRP in Cincinnati and recent acquisitions of the Brazilian kids show Xuxa and the off-network Rescue 911.

"Kevin [Tannehill] had made some bold moves, but it is likely going to be some time before MTM is going to have a strong back-end cash flow on shows like Rescue 911, Evening Shade and WKRP," said the competing Hollywood studio source. "MTM should have given him more time because Kevin was a consummate salesman who could have pulled some of these things through in the long term."

It had also been speculated by one source that since Grayson had not been elevated to Tannehill's former president title, IFE or its Family Channel cable division would later place someone in that post if the TVS transaction is approved. An MTM spokesman said that there was no truth to that rumor.

One competing syndication source with contacts to Tannehill expressed shock at his exit. "Kevin Tannehill built that distribution arm from nothing when he came in (three years ago)," the source said. "If they [TVS] were looking to trim their sails, they wouldn't get rid of the guy who's bringing cash in, so I'm clueless as to the reason they're getting rid of him."

"To take away the guy who conceptualized the entire relaunch of WKRP, and effectively sold the back-end repeats of Rescue 911, the one guy who put the company back at the forefront of syndication, makes no sense at all going into the NATPE convention [next week in San Francisco]."

VIACOM SELLS 'GUTS'

Continued from page 100

The company's announcement of Guts coincides with Braun's stated goal of relying more on Viacom's in-house production talent, particularly its cable networks, for product to sell in syndication.

"Part of our pitch to stations is that we don't look at broadcasting as a competitor to Nickelodeon. We see Nickelodeon as a trademark that can be franchised in a number of media, and we hope to bring the strength of that trademark and its kids drawing power to a local station in each market. We want to take the best of Nickelodeon to syndication." That would include some of the cable network's original cartoon fare, although the company does not yet have a plan in place to export Ren & Stimpy and other cartoons to syndication.

The company is also trying to figure out how to export MTV News product in a viable syndication package, although Braun said that effort is in the early stages and will not be on the company's agenda at the NATPE convention.

"My view is the sharing of programs across media is inevitable," said Braun. "The smartest players will be those who find the strongest program trademarks." Compression, he said, will bring 150 or more channels. "And the way for stations to break through clutter is by having brand-name programming that has a strong identity with core audiences. That's just what Disney has done with the Disney Afternoon." In addition to the talk strip Montel Williams will be a key priority at NATPE for Viacom, said Braun. "First and foremost is Montel," he said. "We've announced we're a firm go for the next season."
PHILADELPHIA'S BROTHERLY LOVE'S LONG ARM

Philadelphia attempts to collect tax from TV and radio announcers and reporters who come to cover sporting events

By Geoffrey Foisie

The hometown team goes to play a game in Philadelphia. You send a play-by-play announcer or reporter to Philadelphia to cover the game. Several weeks later, you get a notice from the city of Philadelphia saying you owe tax for the privilege of doing business in the city.

That is what the municipal government of the city of brotherly love has proposed in a letter to hundreds of stations, and cable and broadcast networks over the past couple of months. Tax professionals, some of them representing broadcast companies affected by the tax compliance letter, predict the issue will end up in court, but with uncertain results.

Philadelphia's attempt to collect taxes from out-of-town television and radio outlets covering sporting events in the city is but one step in a process begun roughly a year ago. Faced with a half-billion-dollar deficit, the city decided to expand its tax base by enforcing the existing tax code to the letter. One of two relevant codes concerned wage taxes, the other, the "business privilege" tax, which, since 1985, has been intended to apply to those doing business in the city.

The city first went after suburban-based doctors performing surgery in city hospitals; then it went after suburban-based lawyers practicing in city courts. About half a year ago, the city focused on professional athletes.

One tax expert said that, to be fair to the athletes being taxed, broadcasters, referees and others connected to the sporting event must also be included in the tax compliance effort.

Some broadcasters had already been made aware of the city's tax policy. But letters were sent out when it became apparent that stations and others were "waiting until they got caught," said Philip Zinn, a partner at Price Waterhouse. "Now, if they don't comply, all bets are off. The city wanted to notify them in time for the current tax year.

The actual dollars involved for most broadcasters will likely be small. Paul Kritzler, counsel for Journal Communications Inc., licensee of two AM's, three FM's and three TV's, including WMJ-TV Milwaukee, said that company, including its newspapers, The Milwaukee Journal and Milwaukee Sentinel, would have roughly 10 or 12 people-days, twice a year, in Philadelphia.

Rather, the cost and time of recording travel invoices and setting up tax accounts with the city is what bothers some broadcasters. Peter Schmidt, a partner with the law firm of Willkie, Farr & Gallagher, which represents Major League Baseball.

Continues on page 106

CLOSED!

KPDX-TV, the Fox affiliate licensed to Vancouver, Washington has been sold by Columbia River Television, Inc., Jack F. Matranga, President to Cannell Communications, L.P., William A. Schwartz, Chief Executive Officer for $20,000,000.

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by volume and number of sales

This Week:

AM's $1,799,000 $10
FM's $6,097,921 $10
AM-FM's $3,268,500 $10
TV's $80 $10
Total $13,165,421 $30

1992 to Date:

AM's $193,612,018 $251
FM's $501,148,175 $325
AM-FM's $378,388,395 $197
TV's $1,441,205,936 $62
Total $2,514,884,524 $835

For 1991 and Jan. 1992 based on...

Seller is headed by general partner J. Taylor Monfort, and has no other broadcast interests. Buyer is headed by Carl T. Robinson, who is 50% stockholder of two AM's and two FM's and owns two FM's. KZKX(FM) Seward, Neb. KTGL has classic rock format on 92.9 mhz with 100 kw and antenna 809 feet above average terrain. Broker: Blackburn & Co.

WAKB(FM) Wrens, Ga. Sold by Advertisement Network Systems Inc. to Davis Broadcasting for $1.25 million. Seller is headed by Betty Beard and is also licensee of WRDW(AM) Augusta, Ga. Buyer is headed by

WKOC(FM) Elizabeth City, N.C. Sold by Edge Broadcasting Co. to Benchmark Radio Acquisition Fund IV Ltd. for $2.6 million. Seller is headed by Paul T. Lucci, and has no other broadcast interests. Buyer is headed by Bruce R. Spector and recently purchased WTAI(AM)-WLTY(FM) Norfolk, Va. ("Changing Hands," Jan. 18). It also owns two AM's and four FM's. WKOC has rock, adult contemporary format on 93.7 mhz with 100 kw and antenna 940 feet.

KTGL(FM) Lincoln, Neb. Sold by ERM Associates Ltd. to KTGL Corp. for $2.2 million.
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The transaction split SCI's 1.6 million subscribers between its two major stockholders, TKR and Comcast, and refinanced its $3 billion of debt and preferred stock. First Boston advised the stockholders on the refinancing as well as the tender offers to repurchase the non-callable senior zero coupon notes, and was the only investment bank to raise capital for both stockholders in this refinancing.

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SCI Holdings, Inc.
pursuant to its Refinancing Plan has been divided among its stockholders

Comcast Storer, Inc. TKR Cable I, II, and III, Inc.
and has completed its purchase through tender offers of
$1,160,297,994 principal amount of its
Series 3-6 Zero Coupon Notes
The Company has also completed consent solicitations
to amend the related indentures.

The undersigned acted as a financial advisor to SCI Holdings, Inc.
in connection with the Refinancing Plan and as a
dealer manager in the above tender offers.

The First Boston Corporation

---

$200,000,000
Comcast Storer, Inc.
a wholly owned subsidiary of
COMCAST CORPORATION

Senior Secured Notes due 2002
The undersigned acted as co-agent in the
direct placement of the above Notes.

The First Boston Corporation

---

$350,000,000
TKR Cable I, Inc.
10 1/2% Senior Debentures due 2007

The First Boston Corporation

---

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SUPER SELLING FOR SUPER BOWL

N BC has done well with the Super Bowl, selling 30-second spots for an estimated $900,000 apiece (BROADCASTING, Nov. 2, 1992). According to a network spokesperson, at least two new advertisers have bought time for the game: Lee Jeans and Serv-Sat, the hardware store chain. Demand for the game is strong enough that NBC could afford to deny exclusivity to a number of advertisers.

As a result there will be at least two beer companies advertising, as well as competing soft drink manufacturers, auto manufacturers and athletic-shoe makers.

At the local level, NBC affiliates in Dallas and Buffalo, homes of the two participants, are doing well. KXAS-TV Dallas-Fort Worth is said to have at least doubled its price for 30-second spots. WGRZ-TV Buffalo has stayed with its rate card, said General Sales Manager Jim Graham. That rate card already had a pre-set escalator, rising from $12,000 per 30-second spot for time bought before Dec. 15, 1992, to $18,000 currently.

ford. Pa. WBRD has contemporary Christian, easy-listening format on 1310 kHz with 5 kW day and $515-watt WRAX has modern country format on 100.9 MHz with 3 kW and antenna 328 feet.

WGYA(AM)-WECQ-FM Geneva, N.Y. Sold by Eastern Radio Co. 1 to M B Communications Inc. for $350,000. Seller is headed by Richard R. Ensikola, and has no other broadcast interests. Buyer is headed by Russell S. Kimble, and is licensee of WLYF (AM) Penn Yan, N.Y. WGYA is fulltimer with MOR format on 1240 kHz with 1 kW. WECQ-FM has AC format on 101.7 MHz with 3 kW and antenna 125 feet. Broker: Frank Boyle & Co.

KFXS(FM) Red Bluff, Calif. Sold by ERA Communications Ltd. to McCarthy Wireless Inc. for $326,000. Seller is headed by Paul Aaron, and has no other broadcast interests. Buyer is headed by Craig C. McCarthy, and is licensee of KNCO(FM) Redding, Calif. KFXS has AC format on 102.7 MHz with 12 kW and antenna 1,017 feet.


WDOT(AM) Burlington, Vt. Sold by Woodchuck Radio Inc. to Hometown Broadcasting Inc. for $300,000. Seller is headed by Kenley D. Squeri, who purchased station last year, with WDOT(AM), for $643,000 ("Changing Hands." June 15, 1992). Woodchuck Radio, with Radio Vermont Inc., own WDEV (AM) Waterbury and is licensee of WLVR(AM) Morrisville, both Vermont. Buyer is headed by Mark Johnson, and is licensee of WDRM(AM) Plattsburgh, N.Y. WDOT is fulltimer with AC format on 1390 kHz with 5 kW.

KMAV-AM-FM Mayville, N.D. Sold by DJ Broadcasting Co. to Gary C. Pearson for $300,000. Buyer is headed by Gordon D. Heimer and Warren Johnson, and has no other broadcast interests. Buyer has no other broadcast interests. KMAV has AC format on 1320 kHz with 2.5 kW day. KMAV-AM has AC format on 105.5 MHz with 3 kW and antenna 148 feet.

WADN(AM) Concord, N.H. Sold by W&G Communications Co. Inc. to Assabet Communications Corp. for $280,000. Seller is headed by Thomas Kiley and John Hurley Jr., and has no other broadcast interests. Buyer is headed by Edward K. Creccelis, who recently sold his 31% of Crecelius-Lundquist Communications, licensee of four AM's and three FM's in Wyoming ("Changing Hands," Nov. 9, 1992). WADN has contemporary folk format on 1120 kHz with 5 kW day and 1 kW night.

WGBX(FM) Omega, Ga. CP sold by Sunbelt Broadcasting Inc. to Omega Broadcasting Corp. for $280,000. Seller is headed by Kenneth R. Strawbery, and has no other broadcast interests. Buyer is headed by Ronald D. Griffin, and is licensee of WYFG(AM)-WYIF(AM) Tifton-Nashville, Ga. WQBX is assigned to 107.5 MHz with 3 kW and antenna 328 feet above average terrain.

PHILADELPHIA

Continued from page 103

ball owners, said the city wants them to start withholding taxes on the players for the couple of days they are in the city: "All of a sudden, we have to file all these forms...It is unfair to make them do allocations among 20 different states.

Asked whether the city has calculated how much in taxes it could get from broadcasters and athletes, Nicholas Panarella Jr., whose law firm has been retained to contact stations by the city's solicitor for tax enforcement, said, "If one hockey player comes here once a year, it isn't much, but taken as a whole, it becomes a problem.

The city has even considered trying to establish "nexus"—loosely speaking, jurisdiction to tax—over the advertising revenue a station outside of Philadelphia enjoys from carrying a game played in Philadelphia. Panarella said that depending on whether the team or the station held the rights to the broadcast, "I think there should be apportionment of that income to Philadelphia."

How and whether to comply with Philadelphia's tax enforcement is a matter many broadcasters are still considering, although some may have already paid taxes.

Although no one has yet gone to court over the issue, there will be a case involving Resource Warehouse's ZIMA. The central issue to a trial, he suggested, would be over the question of "nexus." Some recent Supreme Court cases, he said, have suggested there is a de minimus test that may be applied in tax cases: "Many states have statutes on the books that say if you are only in the state for two or three days, the rules don't apply."

None of those comments raised the question of whether there was a First Amendment issue raised by the attempt to tax journalists.

Panarella defended Philadelphia's effort to "rebuild" its tax base: "The city has several infrastructure assets, one of which is sports, which the city retained at significant cost."

GRAY CONSIDERS SALE OPTIONS

Gray Communications has retained an investment bank to explore financial alternatives for the company, one of which may be its sale. Owners of the Albany, Ga.-based group and publisher have been wrestling over the firm's capital structure and continued existence since the death of company founder James Gray Sr. in 1988. The company's stock jumped roughly 40% in the week prior to last Wednesday's announcement.

In addition to James Gray Jr., a brother and a sister, who between them own roughly 24%, the other major owner of Gray stock (NASDAQ: GCOM) is New York-based investment firm Sandler Capital, which has roughly 14%. About one year ago, Sandler partner Barry Lewis joined the Gray board.

Gray said last Wednesday it has retained New York-based The Lodestar Group to advise it "as to certain of its financial alternatives, including a possible sale of the company or one or more of its subsidiaries." Its three TV stations, all NBC affiliates, are KTVE/KTVV El Dorado, Ark. (Monroe, La.), WJHG-TV Panama City, Fla., and WALB-TV Albany, Ga. The publicly held company also owns The Albany Herald and several other businesses.

John Williams, president of the company, told BROADCASTING that some decision on the alternatives might be forthcoming in four or five months. Last week, Gray also released first-half financial results, which showed revenue of $15 million, up 10%; net income of $1.5 million, up 82%; and earnings per share of 49 cents. The stock was trading Thursday afternoon at 14 1/4.

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Sci-Fi answers the 10-million question

List attests to accuracy of sub count

By Rich Brown

USA Networks’ fledgling Sci-Fi Channel last week offered for the first time a detailed list of cable multiple system operators that have signed on to carry the service, laying to rest ongoing industry speculation about the accuracy of the network’s relatively strong launch numbers.

“We felt it was imperative to wait until we could get an accurate count before releasing the details,” said Douglas Holloway, senior vice president, affiliate relations, USA Networks.

“Some of the deals were being done so quickly that even some of the corporate offices of the MSO’s couldn’t tell us what the numbers were,”

Since launching Sci-Fi four months ago, USA Networks’ claim that the service could be seen in 10 million homes had been questioned publicly in the press and privately by executives at some of the competing new cable networks. Cynics argued that the sub count was unusually high for a service launched in an environment of limited channel capacity and regulatory uncertainty.

But last week the company issued a complete list of operators carrying the service, including a newly signed deal with number two MSO Time Warner Cable and 16 more of the nation’s top 20 MSO’s. Affiliation agreements have now been signed with 360 MSO’s representing 11 million homes nationally. Major holdouts remain Tele-Communications Inc. and Jones Intericable.

Holloway said the sub numbers are on target with company projections. By year’s end, he added, the Sci-Fi Channel is looking to break the 17 million subscriber mark nationally.

HBO TOPS ACES

Home Box Office dominated the 14th annual Cable-Ace Awards last Sunday (Jan. 17) at the Pantages Theater in Hollywood by winning 32 awards, including four for the comedy series Dream On.

HBO’s honors represented more than one-third of the total 81 CableAces prizes awarded. The Disney Channel was second with seven; Showtime followed with five, and four each went to Arts & Entertainment, ESPN and MTV. Among the winners:

- Dream On: best actor in a comedy series (Brian Benben); best actress (Wendie Malick); best directing (Betty Thomas) and best writing.
- The Larry Sanders Show (HBO): best comedy series.
- The Ray Bradbury Theater (USA): best dramatic series.
- Citizen Jake (HBO): best movie or miniseries.
- Charlie Rose: One on One with Roger Payne (Discovery): best talk show special or series.
- Cathy Moriarty, Tales from the Crypt: Scare - Cize (HBO): best actress in a dramatic series.
- Frank Langella, Kurt Vonnegut’s Monkey House: Fortitude (Showtime): best actor in a dramatic series.
- HBO Storybook Musicals: Ira Sperber Over: best animated programing special or series.

TED’S TALES, AND OTHER FEATURES

Networks unveil list of shows for critics’ association press tour

By Steve Coe

Taking a page from Disney’s Michael Eisner, Ted Turner, chairman and president, Turner Broadcasting Systems, will host a quarterly series of hour-long specials on Turner’s Cartoon Network under the banner of Turner Family Showcase. As Eisner did in acting as host of The Wonderful World of Disney, Turner will introduce each story of the series, which will translate many favorite children’s books to animation. The first installment debuts March 5, and several Dr. Seuss stories are on tap first.

The Cartoon Network also announced the formation of the Cartoon Network Advisory Board, consisting of animation-industry notables like John Kricfalusi, the creator of Ren & Stimpy, Joseph Barbera and Bill Hanna. The advisory board is scheduled to convene once a year for a two-day meeting to advise the network on packag-

USA postpones NBC’s Tyson film

By Rich Brown

USA Network has decided to postpone its airing of the NBC made-for-television movie Fallen Champ: The Untold Story of Mike Tyson, supposedly under pressure from NBC. According to some observers, USA’s discarded plan to air the movie one day after its NBC premiere could prompt broadcast networks in the future to consider lengthier exclusive license periods.

Following days of back-and-forth negotiations among NBC, USA and distributor Columbia Pictures Television Distribution, USA agreed to delay its premiere release of the movie until Feb. 25 at 9 p.m. ET/PT. Originally, USA had planned to show the documentary Saturday, Feb. 13, less than 24 hours after its NBC premiere.

NBC executives were said to be unhappy about the original USA deal, but had little say in the matter because the broadcast network did not pay for exclusive rights beyond the Feb. 12 airing. Sources said USA’s deal was particularly troubling to NBC because the cable network sent out its Tyson press release just hours before NBC’s scheduled press conference at the Television Critics Association tour in Los Angeles.

“I think NBC will be more careful in the future,” said New York-based media buyer Paul Schulman. “I think there’s a new paragraph being made here in the contracts between the production houses and the broadcast networks.”

Earlier this month, USA signed a deal for cable rights to the CBS made-for-TV Casualties of Love: The Long Island Lolita Story, which USA aired just four nights after its broadcast premiere.
This notice appears as a matter of record only.

December, 1992

FALCON VIDEO COMMUNICATIONS, L.P.

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MERCURY'S NEW TWIST

Station-produced and non-humorous spots to be honored at awards this year

By Peter Viles

The second annual edition of the Radio Mercury Awards, $200,000 in cash prizes to honor the best commercials in radio, probably won't be quite as funny as the first edition. That's because the awards have been slightly restructured to insure that humorous spots do not dominate the awards, as they did in 1992, when all 600 commercials that were entered were judged in a single category.

For the 1993 event, there will be four $20,000 prizes, one each in four categories: humor, non-humor, radio station-produced, and music sound design. In each category, a second prize of $5,000 will be awarded. The Grand Prize will remain at $100,000, which is billed as the largest cash prize in advertising.

The deadline for awards entries is Feb. 24, with late entries accepted through March 5. The awards will be presented at a black-tie gala at New York's Waldorf Astoria hotel on June 9.

"This isn't just helping radio encourage better creative work," said Gordon Hast- ing, president of the Katz Radio Group and event chairman for the awards ceremony. "It brings the radio industry together. The real news is that the whole industry is coalescing around these awards."

As they did last year, the Radio Advertising Bureau and the Radio Creative Fund are seeking sponsors from within the industry, both for the prize money and for the event itself, which is intended to draw a crowd of advertising and radio executives.

METRO TRAFFIC FLIES HIGHER

Serving nearly 700 stations, traffic service eyes news, sports and weather

By Peter Viles

When the Clinton Inaugural Committee needed up-to-the-minute advice on road and traffic conditions in greater Washington to plan inaugural events, it did what hundreds of radio stations have already done: it turned to Metro Traffic Control.

The company, which has quietly amassed such an army of traffic reporters that its air fleet calls itself the world's 19th largest air force, was happy to oblige.

"There's nobody out there who can mobilize a group of aircraft as quickly as we can," said David Saperstein, the former automobile dealer who founded Metro Traffic in Baltimore in 1978 after being stuck in a snowstorm.

"I saw a need that certainly wasn't being filled in Baltimore, where I lived. And I was surprised that the need was so great around the rest of the country. Most of the stations we signed were stations that approached us," said Saperstein.

Soon Metro Traffic Control will officially move beyond its base as a traffic watcher and change its name to Metro Networks. The transition has already begun, and the company is expanding into newscasts, beach and ski reports, sports and weather, and into international markets as well. It opened a London office this month, and has plans to expand to Paris and Berlin.

New York station simulcasts to Japan

Malrite Communications' WHIZ-FM is going where no New York station has ever gone before—Japan.

On Jan. 14, the station began a simulcast to Japanese listeners via USEN 440, a cable radio service that serves some 1.3 million Japanese subscribers.

The simulcast began during WHIZ's morning zoo show, which was broadcast live from the Museum of Television and Radio's studio in Manhattan. It marked the first time an American radio station has simulcast continuously to a Japanese audience.

WHIZ General Manager Allen Goodman said the station, which has a contemporary hit radio format, was approached by USEN 440, which was interested in adding American top 40 music to its vast programing lineup. Goodman said the Japanese system is pursuing a similar simulcast with KPWR-FM Los Angeles.

"We thought it would be a great idea," Goodman said.

"There aren't many products that America can export that are as good as its music." The simulcast officially began when Ambassador Hiromoto Seki, the Japanese consul general, pulled a symbolic switch linking WHIZ to Japan via satellite. The first song broadcast, introduced by New York Governor Mario Cuomo, who spoke via telephone, was Frank Sinatra's rendition of "New York, New York."
Metro began news reports in Boston in 1991 for WCDI-FM, and recently began providing news to WEEI-AM. A similar news service has begun in Los Angeles, and will soon be launched in Chicago and New York. The target of those and other new information services is stations that are looking to compete against the networks.

"At some point I think news will be as big for us as traffic," Saperstein says. "I see it as a monster area for us. It's a big savings to a station, whether it's a music-intensive station or an all-news station that wants to use us for their overnight." 

But for now, Metro's core business is traffic, and it is a surprisingly big business. While the company does not release financial information, industry sources estimate its annual revenues at $80 million—$10 million in the New York market alone—almost all of it from selling 10-second spots and sponsorships that go with traffic reports. If that money were considered part of network radio advertising, it would represent roughly 20% of the entire market.

The company, eager to keep good relations with its nearly 700 radio clients, maintains that the revenue is not radio revenue at all, but actually represents a separate and unique medium of traffic reporting.

It does not come out of radio budgets at all," says Gary Lawrence, Metro's vice president, marketing. "We primarily compete with reach mediums such as newspapers and television."

While Metro has a reputation for great flexibility in its dealings with radio stations—for example, some use the Metro Traffic name and some do not—it gives advertisers less flexibility, forcing them to buy spots that run on all stations in a given market. The spots are largely the same length—10 seconds, wrapped in a 45-second traffic report.

"When you sell radio you target a particular demographic or lifestyle or whatever," Lawrence says. "We don't do that at all. Advertisers don't pick and choose stations through Metro Traffic. They buy a network."

Some advertisers, particularly the regional telephone companies and fast-food chains, buy regionally, combining several markets. Other heavy users include gasoline companies, newspapers and airlines.

"We go in primarily at the client level to discuss each company's marketing programs," Lawrence says. "In many cases, we do annual contracts, almost a year in advance. We're a reach- and-frequency medium, and we talk about how we fit in with their marketing goals and objectives."

For stations, Metro negotiates separate deals with each station, based largely on what the station wants. Some stations want the reality that comes from a live report from a plane or helicopter; others want more of a wire-service that their own personalities can read.

Still others want a traffic personality—and Metro tries to provide those as well. For WFNAM New York, for example, Metro suggested dozens of female reporters until WFAN finally selected Ellen Marchese-Cohen for its morning traffic reports. On the Imus in the Morning program, Marchese-Cohen gives reports from what she calls the "Fanny Chopper"—which is in fact the Metro Traffic helicopter—and cheerfully endures host Don Imus' frequent questions about her sex life. She is such an integrated part of the show that she is essentially one of the station's personalities, even though she works for Metro Networks.

"Our talent really blends in and becomes a part of the radio station's format and family," says Joe Biermann, Metro's regional operations director for New York and Boston. "The radio station program director programs the traffic to his station's needs. We are super-flexible."

In New York alone, Metro serves 23 radio stations and two television stations, has a full-time staff of 30 and flies a fleet of seven aircraft, including a $1 million helicopter—the one WFAN listeners know as the "Fanny Chopper," but which WQMT-AM listeners call the "Jet 97 Cotter."
NAB BOARD SEES FUTURE AND IT'S DIGITAL

By Don West

Having gotten its cable nemesis somewhat under control, the National Association of Broadcasters turned its attention last week to (a) securing a place in the digital television and radio sun and (b) turning aside the challenge from telcos.

There was a (c) at the NAB’s joint board meeting in Naples, Fla.: expressing continued resistance to FCC efforts to penalize broadcasters for programming that agency thinks indecent, and adoption of a statement of principles to guide—but not govern—broadcast programing standards.

As NAB board meetings go, this one was relatively calm. President Eddie Fritts had no challenges to his opening remark that “the NAB is a stronger, more unified and respected organization than at any time in the association’s history.” But despite the Cable Act victory, he said the next two years “are likely to be our most challenging in legislative and regulatory terms.”

Fritts said the NAB would take on a record budget in the 1993-94 fiscal year, banking on $18.7 million in revenues against $18.2 million in expenses—a rise of 9.3% and 7.7%, respectively, over last year.

The upcoming digital revolution

The dimensions of over-the-air television’s problem were defined by John Abel, executive vice president for operations, who described the rapidly approaching onset of a digital telecommunications universe in which all might share broadcast. While digital processing and compression “are the key factors that will affect future market competition.” Abel called “available bandwidth” the most critical consideration.

Among the technologies against which the TV broadcaster will compete are cable, SMATV, wireless cable, DBS, telco, multimedia videodisc and CD-ROM, he said. Current compression techniques will multiply those media by a factor of two to 10 channels, while the broadcaster could be left with one.

The imminent solution is in securing an extra channel for high-definition TV under a flexible or scalable regime that will permit its use for a number of broadcast purposes, from data transmission to HDTV itself. That approach has been endorsed by a number of broadcast and technical organizations, and is believed to be gaining favor at the FCC.

Abel described an overwhelming the scenario of telcos being admitted to the television business with the right to program. The resulting monopoly would dwarf that posed by the cable industry, he said. Even short of that, he said that telephone experiments with ADSL (asymmetrical digital subscriber line services), which permits the transmission of a VHS-quality signal over standard

Cable tells commission of anti-buy-through concerns

In comments to FCC, operators and programers say Cable Act provision will end up hurting subscribers and basic networks

By Joe Flint

Just because cable systems package networks for discounts does not mean that they are guilty of price discrimination to subscribers who want channels on an a la carte basis, and such an interpretation of the Cable Act’s anti-buy-through provision will harm both basic cable networks and subscribers, cable operators and programers told the FCC in comments.

The anti-buy-through provision—which forbids cable operators from forcing subscribers to buy any tier of service other than basic to obtain perchannel programing—would also be costly to operators and delay new technologies, the National Cable Television Association said.

Continues on page 113

The NAB board’s executive committee welcomed one new member last week, Jim Rowe, NBC-TV’s Washington VP. Rowe assumed the network TV seat on the committee, which alternates between NAB and CBS. Mark MacCarthy, Capital Cities/ABC VP, government affairs, held the post last year, but stepped down after ABC-TV resigned from NAB last year, in part to protest the association’s position on network-cable crossownership (Broadcasting, Nov. 9, 1992).

The full executive committee pictured above (l-r): NAB President Eddie Fritts; Immediate Past Chairman L. Lowry Mays, president-CEO, Clear Channel Communications; Radio Board Vice Chairman Robert Fox, chairman, KVEN Broadcasting Corp.; Radio Board Chairman Wayne R. Vriesman, VP of Tribune Broadcasting’s radio group; Joint Board Chairman Gary Chapman, president, LIN Television Corp.; TV Board Chairman Ronald Townsend, president, Gannett Television; TV Board Vice Chairman John Siegel, senior VP, Chris-Craft/United Television, and Rowe.
to be given the full 10-year grace period for coming into compliance with the prohibition.

Digital compression, the key to the much-heralded 500-channel system of the future, could also suffer because of the provision. “Once compression arrives, even the most up-to-date analog converters will have to be changed to accommodate digital units. The question then becomes why utilize analog descramblers on a widespread basis now when digital decompressors will be available within the next several years?” NCTA asked.

Some MSOs are already prepared to deal with the provision. The nation’s largest system owner, Tele-Communications Inc., said two weeks ago that starting April 1 it will launch a new pricing structure that includes a broadcast basic tier at a cost of about $10 a month and an expanded basic tier that includes basic cable networks for an extra $10. TCI customers will not be required to buy through the expanded basic in order to receive pay per view or premium channels.

Smaller cable systems also asked for a permanent waiver of the provision because the costs would be excessive. A system with 300 subscribers would have to pay $203.33 per subscriber for full addressability. A system with only 50 subscribers, which is not uncommon to find among the small system operators, would have to pay an incredible $500 per subscriber,” the operators said.

Local governments told the commission that systems “should not be permitted to build, or allowed to maintain, obsolete systems that are incapable of complying with the statute when the technology that would allow the system to comply is readily available at a reasonable cost.”

Smaller systems, the localities said, are part of large MSO’s should not be granted any exemptions.

Programmers are also concerned that the commission may forbid operators from offering discounted program packages, which they argue would be detrimental to the growth of the cable industry.

Viacom, parent company of premium program channels Showtime, The Movie Channel and FLIX, gave the commission a method to determine price discrimination.

Said Viacom: “Is the cost of premium service(s) for basic service tier(s) (BST) subscribers higher than the cost for such service or services to those who subscribe to BST together with other basic services or tiers or services? If not, there is no discrimination against BST-only subscribers.”

USA Network and ESPN told the commission that they believe the FCC has “fundamentally misconceived” congressional purpose and sound public policy. “In its notice the commission has suggested that the anti-buy-through provision of the Cable Act may be intended, and therefore should be implemented, to encourage the offering of cable program services on an a la carte basis to the fullest extent possible.”

The provision, the two networks said, “is not meant to nor does it require or encourage the indiscriminate offering of services on an a la carte basis.”

If that became law, they said, “USA’s recently initiated Sci-Fi Channel is unlikely to succeed as an a la carte offering; the growth of that channel is dependent upon access to as many homes as possible and the ability of subscribers to sample the new service.... The unbinding of services will reduce the audience of each program service. In order to offset the loss of both per-subscriber and advertising revenues, the cable networks will have only one alternative—increasing subscriber fees.”

The results, according to USA and ESPN, is “customers will either pay dramatically more for the myriad of choices now available to them or receive a lot less for what they are now paying.”

Added The Discovery Channel: “If a programming service sold on a per-channel basis is to survive, it must therefore increase its subscriber rates to cable systems substantially to offset lost advertising revenues. Obviously, the differences in costs must be passed on to the consumer if systems are to survive. Thus, the most popular pay channel, HBO, charges cable operators between $4 and $5 per subscriber, while the Discovery Channel when included in a package charges approximately 10 cents per subscriber.”

The Community Antenna Television Association also stressed packaging should not be eliminated. “It is vital that the FCC not give the appearance of the act such an expansive reading as to preclude practices it was never intended to reach.”

NAB BOARD MEETING

Continued from page 112

By Joe Flint

Current FCC regulations are hindering the growth of the broadcasting and cable business both domestically and internationally, and change is needed if the U.S. is to be able to compete, according to a Commerce Department study released last week.

Although much of the deregulation of the past 12 years has helped the communications industries grow, much is yet to be done to encourage foreign investment in U.S. companies and vice versa, says the study, prepared by the National Telecommunications and Information Administration under the title, “Globalization of the Mass Media.”

The 200-plus page study, released during President Bush’s last week in office, suggests many bold relaxations of ownership limits, crossownership bans and foreign investment. Many of its recommendations were parroted by former Chairman Alfred Sikes. Whether the Clinton administration and a new Democratic chairman (as well as the Department of Commerce) will be open to the policies advocated here will become clearer in the next few months.

According to the study, the rationale for limiting foreign investment in U.S. media companies no longer exists.

“The entry barriers to foreign firms in broadcasting liberalized around the globe, it is likely that the opportunities for foreign expansion for the U.S. broadcast industry would exceed any concomitant risks in the U.S. market,” the study says.

The issue of national security, which is the rationale for the 25% cap on foreign ownership of domestic broadcasting companies, is “no longer as persuasive as it was when the precursors of the existing rules were enacted in 1912 and 1927.” The American media system is sufficiently large and diverse to withstand an attempt to subvert the will of the American people through foreign-owned broadcasting.”

The FCC, the NTIA recommends, should launch a proceeding to allow for greater foreign investment in the parent company of a broadcast licensee unless the public interest would be served by the refusal or reversion of such a license.

Domestically, the FCC’s relaxation of the ban on broadcast networks owning or having an interest in cable systems did not go far enough. The new rules, which are subject to reconsideration, allow a network to acquire up to 10% of all cable homes.

THE LAST WORD FROM COMMERCE: RELAX

Final report from NTIA recommends the FCC ease up on regulation to allow broadcasting, cable to compete internationally

By Joe Flint

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Industry, Not Government, Should Drive Telcom

What's needed is elimination of regulatory barriers to facilitate development of digital network, say industry leaders testifying before Telecommunications Subcommittee

By Randy Sukow

The one thing government could do to accelerate the rollout of advanced digital video, interactive, voice and data services to business and consumers: Get out of the way.

An overflow crowd, reminiscent of the crowds for the Cable Bill hearings over the past two years, heard that conclusion from three highly respected computer-industry figures called to testify last Tuesday (Jan. 19) before the House Telecommunications Subcommittee.

Regulatory and legal movement toward telecommunications upgrade "is going very badly," said Craig Fields, chairman and chief executive officer, Microelectronics Computer Technology Corp. (MCTC), Austin, Tex. Lobbying and infighting among telephone, cable, broadcast, newspaper and several other types of companies have stalled progress. "I don't have any insight on how to untangle that mess, but unless you do, at least partly, we're just not going to free up the private investment that is necessary to accelerate the process."

"This is not one of those cases where the private sector is coming to the federal government and saying: 'You invest all the money and build it for us.' We believe that there are incentives there for the private sector to make most of the investment," said John Sculley, chairman, Apple Computer, Cupertino, Calif.

Asked for examples of specific government barriers, Sculley replied: "My sense is that we would see this [fiber] network if we opened up the competition between cable companies and telephone companies and if the onerous conditions on telcos were lifted to at least allow them to go into competitive services. But this is a highly politically charged issue."

(Sculley is a co-author with then-Senator Al Gore and others of an unenacted bill in the last Congress to promote construction of a full-fiber-optic-to-the-home network by 2015 and—to provide incentive to the telephone industry—allow regional Bell operating companies [RBOCs]'s] to own cable systems and programming in their local telephone service areas. He promised to soon reintroduce that legislation.)

The FCC is also calling for either elimination or substantial relaxation of both the TV and radio national ownership limits. Elimination of the rules, the NTIA said, would strengthen the networks, which could acquire more stations, raise their bottom lines and use the revenues for foreign investment. Relaxed rules might also allow for more broadcast networks to be created, the report says.

NTIA's position on the financial interest and syndication rules, which limit a network's ability to take part in the domestic syndication market, has changed little in the past two years. The elimination is still calling for substantial relaxation, especially when it comes to foreign syndication, which the NTIA expects to be a $4 billion business by 1995.

The telco-cable crossownership prohibition should also be removed, the report recommends, to create a greater demand for video as well as wireless domestically and an increase in the flow of programming abroad.

Before consumers reap the benefits of a national fiber network, government could also aid in the near-term expansion of Integrated Services Digital Networks (ISDN), digital services that can be delivered with the current copper infrastructure, said Mitchell Kapor, president, Electronic Frontier Foundation, Cambridge, Mass. (founder and former CEO of Lotus Development Corp.).

Government, for example, could help mediate and set ISDN interconnect standards between RBOCs and long-distance carriers. "The RBOCs and the long-distance carriers are at each other's throats in a number of different venues, and we've already seen a slowdown in the real availability of ISDN because they're fighting over other issues," Kapor said. The subcommittee could also do something to smooth the unevenness in telecommunications tariff regulations among the 50 states, he said.

ISDN is a logical first step, Kapor said, because the cost of short-term fiber-to-the-home construction is prohibitive. But by offering first-generation digital voice, video and data services now, a large consumer market for even more advanced services can be created for the eventual full-fiber network.

Chairman Edward Markey (D. Mass.) said the highest priority in 1993 should be on ISDN advancement with less talk about 2010 or 2015. Rapid ISDN development could mean an economic resurgence in areas where high-tech companies operate, such as Markey's Massachusetts congressional district. ISDN "could also stand for: 'It's something we could do now.' My concern is that the debate is too amorphous," he said.

But the experts advised against focusing on ISDN alone. "ISDN is a good starting point. It would be a mistake, however, to think that ISDN is a solution to the national information infrastructure," Sculley said. "ISDN does not have the capability to give us full-motion video, eventually going to high-definition quality, which people will come to expect before this decade is over."

Kapor agreed fully with Sculley's position, but added that when the telephone industry builds the new digital platform, it might be open to a potential users. Small-business entrepreneurs inventing so-far-unimagined digital services and delivering them over the new infrastructure will be the real spur of economic growth and job creation, he said.

Sculley officially appeared last week as chairand spokesman for the Computer Systems Policy Project (CSP), a trade association co-sponsored by Apple and 12 other computer and telephone industry companies with an interest in telecommunications infrastructure upgrade. His presentation centered on the recommendations for congressional action in a CSP report released a week earlier ("In Brief," Jan. 18).

Among the CSP recommendations was the freeing of radio spectrum using outdated analog technologies for new digital services. "We cannot be held hostage by the old uses of that frequency spectrum.... There are many new emerging technologies, emerging markets, emerging businesses that could make much better use of [spectrum]," he said. The urgent advice to the subcommittee was to review efforts to transfer 200 MHz of government-controlled spectrum to private-industry use. A bill approving such a transfer passed the House in 1991 but failed to pass the Senate before the end of the congressional session last year.

At both wired and wireless technologies digitize, the industries involved are experiencing what the Massachusetts Institute of Technology calls the "communications inversion," Sculley said.
"Everything that is going through the ground will go down and everything that is going through the air will go through the ground... What has been in the air—broadcast television—will be moving into the ground with cable and fiber optics."

The CSPP is also recommending the formation of a "National Information Infrastructure—structured... could be chaired by Vice President Gore, an intergovernmental group dedicated to infrastructure upgrade design and strategy, similar to a proposal made earlier to the Clinton transition team by Senate Communications Subcommittee member John Breaux (BROADCASTING, Dec. 7, 1992).

Jack Fields (R-Tex.), the new Telecommunications Subcommittee ranking minority member, questioned whether such a group would be just another layer of bureaucratic red tape or a facilitator of new digital systems. MCTC’s Craig Fields argued that such a group could potentially lead to more gridlock. "Another quorum will be formed... of anything done, perhaps there are other things you could put higher on the list of priorities," he said.

MCTC is the founding company of First Cities, a consortium of computer, telephone, film and electronics companies formed to develop a national interactive communications and information system within the next two years.

Government’s role, from First Cities’ view, should be "setting standards for the next generation of universal service and letting the competitive marketplace decide which technologies to make available to R&D investment," Craig Fields said. ■

NO HURRY

A Seattle bankruptcy court granted A. Frederick Greenberg a 60-day continuance, until March 23, to present a restructured startup of SkyPix, Sky King Investment Corp.—including Microsoft founder Paul Allen—who withdrew a $150 million proposal to take control of the beleaguered medium-power, digital direct-to-home satellite service Greenberg founded in 1990.

The National Cable Television Association board, meeting in Los Angeles last Monday, voted to proceed with the third year of its $25 million solicitation program. At least $10 million earmarked for 1993 will go into an advertising campaign to sell cable’s virtues to consumers. Another large hunk—approximately $1.5 million—will go to the Communication Television Association so it can continue its public affairs training program for cable system managers for at least another year.

NCTA called on the FCC to revamp the network nonduplication rules, saying they have become “anachronisms,” now that broadcasters have the “heads I win, tails you lose” advantage in getting their programming on cable. The rules give network affiliates the right to force local cable systems to black out the same network programming on distant affiliates they may carry. The local affiliates retain the right regardless of whether they are carried by the local systems, NCTA complains in its eight-page petition for rulemaking.

The trade association proposes making nonduplication rights an element in the carriage negotiations between cable systems and stations that assert their retransmission consent.

What’s more, it argues, stations that try and fail to negotiate a carriage deal should not be able to demand non-dupe protection. "The rules cannot continue to operate as before, given the sea change in the legal status of operators’ broadcast signals retransmissions," NCTA says.

Tom Sugrue has found himself top dog at the National Telecommunications and Information Administration for the second time this year. Greg Chapados, per instructions from the White House to all executive branch political appointees, resigned effective Inauguration Day. Until Clinton gets around to appointing a successor, Sugrue will manage the Commerce Department agency, which among other things, manages the government spectrum. He was acting director for several months early last year after Janice Obucho- chowski resigned and before Chapados was appointed.

That business about FCC hopeful Toni Cook and her RKO license challenge raised the question of how effective the FCC’s 1989 licensing rules aimed at reducing cable channel lengths have been. The reforms limit the settlement payoffs prior to comparative hearings to out-of-pocket expenses: they ban payoffs altogether after the start of hearings.

According to Barbara Kreisman, chief of the video services division of the Mass Media Bureau, the numbers of challenges or "MX" applications in the current TV renewal cycle are down significantly from the pre-reform cycle. Since the beginning of the "MX" cycle in July 1991, according to the FCC, 674 stations in 20 states, Washington, Puerto Rico and the Virgin Islands have come up for renewal. Of those, only 11 have attracted challenges.

In its "Changing America: Blueprints for the New Administration," the liberal Citizens Transition Project calls on the incumbent administration to "reduce lag suffering from the ongoing FCC Chairman Alfred Sikes’s initiative to relax the TV ownership rules, which now limit a broadcast group to no more than 12 TV stations (14 if minority controlled). Such rules foster diversity of viewpoints by limiting the number of channels that can be controlled by a single entity... and increase opportunities for new entrants," the book says in the telecommunications chapter written by Nolan Bowie, Angela Campbell and Andrew Schwartzman.

The chapter also calls for the FCC, in revamping its criteria for new broadcast licenses, to reaffirm preferences for minorities and restore preferences for women. The FCC should also outright license in broadcast licenses to "insure that the applicant selected as the one who would best serve the public interest would actually operate the station," it says.

And by legislation or FCC action, the chapter says, the fairness doctrine should be brought back, particularly with regard to ballot issues. "Unless broadcasters have an obligation to air both sides of a ballot issue, the public will be aware of only the well-funded view and will not be able to make an informed decision at the polls.

It’s a good bet Congress will attempt to resurrect the fairness doctrine, which was gutted by a self-serving FCC decision repeated in August 1987. The only thing that has stopped Congress from codifying the rule over the past five years has been the veto or threats of it by Reagan and Bush. Clinton is unlikely to veto a fairness law, especially if it’s backed by such powerful Democrats as House Energy and Commerce Committee Chairman John Dingell (Mich.) and Senate Commerce Committee Chairman Ernest Hollings (S.C.).

By the time Clinton finishes appointing two new commissioners to replace Chairman Alfred Sikes and Commissioner Sherrie Marshall, there may even be a majority at the FCC to bring back fairness. Two of the three commissioners staying on—Ervin Duggan and Aleta Barretti—are fairness proponents. So all it would take is a pro-fairness chairman.

(Some anti-fairness broadcasters and First Amendment advocates would not be so heartened if the doctrine were resurrected. They figure it would just be a strong counter to a broader class First Amendment status for broadcasting the doctrine exemplars.)

Not entirely confident Congress will bring back the fairness doctrine, Andy Schwartzman’s Media Access Project has petitioned the U.S. Court of Appeals in St. Louis to hear a case brought by the leaders of a court/judge panel upholding the FCC’s repeal of the fairness doctrine’s ballot-issue corollary last year.

It’s not just the departure of political appointees contributing to the brain drain at the FCC. It’s also the budget crunch and the offer of early retirement. Taking advantage of the latter is Steve Sewell, a key staffer in the Mass Media Bureau’s video services division. His boss, Barbara Kreisman, chief of the bureau, has yet to pick a successor. “He’s impossible to replace,” she lamented. A farewell party is planned for him in the FCC meeting room on his last day, March 2.

FCC Chairman Alfred Sikes, in his farewell appearance two weeks ago on C-SPAN, found himself asking a lot of questions about the rough ways of radio programming. His boss, Howard Stern. Sikes fielded most of the questions with equanimity, but lost it for a moment when one of Stern’s loyalists suggested the FCC wasn’t acting on behalf of the America people in cracking down on broadcast indecency. “You’re not a majority in case you can’t count past one,” Sikes quipped.

Sikes also defended radio personality Rush Limbaugh’s right to antagonize listeners with his harsh attacks on "feminazis" and other left-wingers. "It might be weak political thought, but it’s political thought."

At a reception for the departing chairman, Sikes’s fellow indigency watchdog, Commissioner James Quello, showed he wasn’t above a little ribaldry himself. Kidding Sikes about Stern, Quello said the radio talent could hide behind the First Amendment, but not from higher authorities. “I wouldn’t be surprised if a bolt of lightning came down and struck him in the crotch.

The three major broadcast networks and CNN are protesting the European Community’s proposed satellite earth station licensing scheme that would bar companies or individuals from non-EC member countries from operating bar companies. In a Jan. 19 letter to the State Department, the FCC and the NTIA, the networks urged the U.S. to pressure the EC to loosen the restriction, arguing it would put a crimp in their newsgathering abilities. The networks said they sometimes lease satellite space, but often prefer to use their own. “There are many times when the networks must act with great dispatch to cover a fast-breaking news story at a remote and unanticipated location,” they said.

Yet another infinity radio personality is the subject of a listener complaint. This time it’s WPKFM/Washington afternoon talk show host Bert Grimm. WPKF listeners have complained to the FCC that Grimm is having a "personal attack rule" and that he’s "personal attack rule" and that he’s personal attack rule. Dean wrote.

Andy Schwartzman, executive director of the Media Access Project, would like to use the FCC’s Home Shopping Network inquiry as a means to get the commission to establish a limit on the time TV stations can use for commercialization. He will also argue that a competing applicant to a shopping station willing to use the spectrum for “artistic expression in programming” should receive the advantage in any comparative hearing.
By Peter Lambert

Compression Labs Inc. will incorporate AT&T Paradyne transmission technology into an interactive television set-top receiver CLI will manufacture for telephone companies.

The companies say they will make the combined technologies available to telephone companies in and out of the U.S. conducting video dialtone field trials.

By 1994, regional Bell operating companies (RBOC's) would be deploying the receivers and delivering video-on-demand and other interactive TV services over copper wires to the home, says Joe Crupi, vice president and general manager of AT&T Paradyne's Advanced Transmission Technologies division in Largo, Fla.

"It's hard to tell yet, but we think this will be a very, very large market for CLI," says company's new business development director, Ed Thompson. "The final judgment will depend on what consumers will pay for. These [RBOC video dialtone field] tests will tell us what these markets will be." 

Neither company would estimate costs per receiver, nor how many units might be produced how quickly. But, says CLI's Thompson, "the RBOC's would not be at a cost disadvantage to cable for a similar cable box." Crupi also expects the price per receiver at volume sales will be "comparable and competitive" with cable TV set-tops.

Each RBOC customer "literally will have his or her own interactive TV channel," says Crupi, adding that, to implement such a video dialtone system, the RBOC's would need to hook into high-volume digital video storage systems; install new, or upgrade existing, switching equipment, and deploy the set-top receivers which would employ connections for telephone and TV.

AT&T Paradyne's carrierless, amplitude-phase modulation (CAP) version of Asymmetrical Digital Subscriber Line (ADSL) transmission technology can deliver video at 1.5 megabits per second—one VHS-quality signal—along with two-way voice, over standard copper lines as far as 18,000 feet.

It can also support 6 mbps transmissions—meaning higher-quality signals, or up to four VHS signals—but only over 12,000 feet. That distance still would cover a high percentage of U.S. homes, says Crupi. But a combination of market response and the speed of teleco fiber upgrades would determine how swiftly a 6 mbps product would hit the market.

CLI becomes the 11th company to license Paradyne technology.

The CLI/AT&T venture would create an integrated transmission-compression package, including an MPEG-based video compression algorithm developed by CLI. It was through Bell Atlantic's continuing request for proposals that CLI and Paradyne got together.

The companies emphasize they are developing a product that will provide some competition with other technologies.

In March 1993, the International Standards Organization is scheduled to adopt a new Motion Picture Experts Group—MPEG-2, digital compression standard—such that cable television hardware suppliers have promised to build into digital cable set-top receivers, also in the 1994 time frame. Additionally, CLI is a partner in the only MPEG-based digital high-definition based digital high-definition television system, developed by Saroff and Philips Research, Thomson Consumer Electronics and NBC.

A longtime supplier of business video coder-decoders, CLI has developed SpectrumSaver compression technology for distance learning and satellite newsgathering. Thompson described the discrete cosine transform algorithm behind SpectrumSaver as a "subset" of MPEG-2.

Bellcore and the American National Standards Institute are currently defining parameters for ADSL implementation.

Canadians shift L-band DAB into gear

Two digital audio broadcasting transmitters are up and running in Ontario, Canada. The Canadian Broadcasting Corp. will present preliminary tests of the 1485.75 mhz (L-band) field test results during an International Radio Consultative Committee (CCIR) working party meeting in Los Angeles, Jan. 14-16.

The two transmitters, pointed at each other from approximately 82 kilometers apart, are broadcasting the same signal on the same frequency synchronously, using "second generation" Eureka-147 hardware.

One transmitter is putting out a 200 watt signal from the CN tower in Toronto; the second, a 150 watt signal from CKVR-TV in Barrie. Canadian broadcasters believe a single L-band transmitter can cover an area 80 kilometers across with an effective radiated powers comparable to those used in the VHF band.

SIEGENTHALER LEAVING ABC AFTER 32 YEARS

A BC's retiring broadcast operations and engineering president, Robert Siegenthaler, says he wants to reach the wilds of Maine "for the first robin's egg," but he has agreed to stay on until a successor is found, probably in February.

ABC Network Group President Robert Iger made Siegenthaler's departure official in a memo to network department heads, saying: "We will miss the erudite and dryly hilarious Bob Siegenthaler and can only wonder how he can go off and leave us to face HDTV without him."

Leaving a beat with the Cincinnati Times-Star, Siegenthaler started writing for ABC Evening News in 1961 and for the next 21 years served as executive producer for much of the network's major-event news coverage, including six national party conventions, President Nixon's trip to China, the Nixon impeachment hearings, half a dozen presidential inaugurations. U.S. Soviet summits, the assassination of Egyptian President Anwar Sadat and Nightline's "America Held Hostage."

All that field and production experience led to his appointment to vice president, production, in 1982—charging him with coordinating and expanding new technology applications in news—and to the head of BOXE in 1989.

But in the mid-1980's he wore two hats of a different cloth: the then vice president of news practiced moonlighted as executive-in-charge of Viewpoint, a weekly network series both praising and criticizing television news.

"Bob has made very significant contributions to the company during his 32 years," said the Iger memo. "We all know about Bob's great ability to explain complex and highly technical information so lucidly that we believe—if only briefly—that we understand the material. He is currently threatening to begin a new career teaching...[and] friends are lobbying for universities in Hawaii or Bali; if you have contacts in those areas, call Bob collect."

---PDL
INTERNATIONAL TELEVISION CO-PRODUCTION:
From Access to Success
Carla Brooks Johnston
This ground-breaking, pragmatic guide shows you how to identify and exploit co-producing opportunities. It explains the legal, political, economic and technological challenges, and covers acquisition and distribution of internationally co-produced programs listing information sources and contacts.
1992 • 108 pp • paper • 240-80110-5 • $12.95

THE BROADCAST CENTURY: A Biography of American Broadcasting
Robert Hilliard & Michael C. Keith
The Broadcast Century captures all that broadcasting has been, is, and will be. Within the context of our culture, politics and economics, it balances authoritative scholarship with fascinating anecdotes and insights. The book features retrospectives by 40 historical figures. Illustrated with rare photographs.
1992 • 296 pp • cloth • 240-80046-X • $39.95

PRACTICAL RADIO PROMOTIONS
Ted E. F. Roberts
This book details the techniques, methods, goals and ethics of creating successful and efficient radio promotions. It stresses the need to establish links between programming, sales and public relations.
1992 • 92 pp • paper • 240-80090-7 • $12.95

SELLING RADIO DIRECT
Michael C. Keith
The fundamentals of selling radio: researching a market, developing new clients, understanding the complexities of a rate card, building a solid client relationship, and efficiently managing your sales effort is covered in detail. Selling Radio Direct gives you the tools to become a successful radio salesperson.
1992 • 117 pp • paper • 240-80091-5 • $12.95

ELECTRONIC MEDIA RATINGS
Turning Audiences into Dollars and Sense
Karen Buzzard
This book explains concisely how broadcast and cable audiences are defined and calculated. It details how ratings are used within the industry to evaluate programs and sell advertising time. Readers will grasp the assumptions and concepts upon which ratings are based and thus be better able to assess and employ ratings figures effectively.
1992 • 119 pp • paper • 240-80066-4 • $12.95
JANUARY

Fe. 2—Atlanta Public Radio Network board of directors meets at Carnegie Hall, Atlanta. Information: Karen Cox, (707) 265-7402.


Feb. 16-19—NBC affiliates meeting. Walt Disney World, Orlando. Information: (212) 766-2920.


APRIL

April 8—The Caucus for Producers, Writers and Directors general membership meeting. Chasen’s, Los Angeles. Information: (612) 792-4441.


April 15—1993 Ohio State Awards banquet and ceremonies sponsored by the National Association of Broadcasters. Hilton Inn, Columbus. Information: Maggie Davis, (614) 867-6650.


MAY


NEW NEWS CRITICISM

EDITOR: Awaiting expectantly the arrival of WBBR(AM) to the all-news radio wars of New York City, imagine my disappointment when Santa (Michael) Bloomberg delivered not a shiny, high tech toy but an audio lump of coal.

As your article of Jan. 11 ("New All-News Marches To Its Own Newsbeat") indicated, most of us in radio were surprised when Bloomberg opted for more general all-news programming rather than the business beat his experience and reputation had led us to believe he’d aim it. Clearly, from the first eight days of programing he should have stuck with his strengths. While WBBR’s air sound is refreshingly free of the blood-and-guts, fuzz ‘n’ wuzz heard and seen in other city media, it clearly lacks the flexibility and programing common sense necessary for success with New York’s savvy audience.

Today, as the metropolitan area is hit with its first severe snow and ice storm, WBBR obliviously bubbles along with features about hibernating bears and low-dose dental X-rays—features it has been repeating in a two-hour rotation for three days now! While WCBS and WINS fire up their “Storm Centers” and advise us about road conditions and school/business closings, the digital PD at WBBR keeps feeding us softball features and puff pieces of little relevancy to listeners’ immediate needs.

Even the station’s business programing is stale and repetitive. At least 45 minutes after the NYSE closed on Jan. 4, the prerecorded Market Report was advising that “just before the close, the Dow is down.” This is the timeliness that listeners come to an all-news station for? Or was it just a “technical problem” that should have been resolved in the weeks of rehearsals and dry-runs the station presumably enjoyed before sign-on?

Sadly, Michael Bloomberg is exhibiting the media hubris of would-be broadcasters that should have gone the way of the ‘80s. Being so very good at the business of business news on high-tech computer display terminals does not mean that you know how to program a radio station in the number-one market—Jim Cameron, president, Cameron Communications Inc., Darien, Conn.

SOUNDING OFF ON STERN

EDITOR: Regarding the Howard Stern case, you seem to be missing the point of the FCC’s ruling. The commission is not trying to infringe upon Mr. Stern’s constitutional right of free speech. He is free to get up on a soapbox on any street corner he wants and spew his filth and vitriol. He may perform a club act where his fans would be able to hear him make death wishes against his enemies.

He could set up a 900 line so people all over could enjoy his routine whenever they wanted. He’s even free to put out some sort of publication where those who wanted could read his views. (After all, speech is not limited to vocal utterances.)

What the FCC is against is Mr. Stern’s using the public airwaves for disseminating his garbage. What broadcasters should remember is that they do not own the frequencies, but rather, the spectrum is a limited natural resource of which they are public trustees, and any broadcaster who is willing to let his station become a manure spreader by airing this kind of tripe should expect to be hit and hit hard.

If broadcasters don’t like the rules, then change them. Go to the commission and tell them you want to talk about excretory functions and sodomasochistic acts. Tell them you want to be able to wish painful death upon people. If the commission says it’s OK, then let it fly. I just can’t help thinking somehow, though, that the broadcasting pioneers all the way back to Heinrich Hertz must be hanging their etereal heads in shame over what our field has become.—David M. Hallow. Machesney Park. Ill.

EDITOR: A word of praise is very much in order for your publishing the “Howard Stern Cont.” letter in the Jan. 4 BROADCASTING.

It is too seldom we pause to express our respect for our competition. However, in this case it’s a must. Robertson C. Scott Jr.’s letter is praiseworthy; it deserves rereading over and over. How can we, as responsible broadcasters, measure the true value of our listener’s souls? We salute KDRF(FM) Santa Barbara for their courage and wisdom.—Carl L. Schuele, president, KNDB(FM) Santa Barbara. Calif.

CALLING ALL DXERS

EDITOR: Are there any DXers out there? I ask because there’s one in Finland who recently picked up our AM station in Chambersburg, Pa. (WCBG, 1590 kHz, 5 kw DA, 1 kw n, DAn)—an enormous antenna consisting of 14 strands of wire, each 3,000 feet long aimed at the United States.

This gentlemene very kindly sent me a cassette of what he heard. Not bad for 1,000 watts at night with a directional antenna!

In talking to the FCC and with the engineering types in Washington, I find that DXing in the United States may well be a lost art. I’d appreciate any information from people around the country who may be involved in this field so that I could tell my friend in Finland.

 Naturally, I’m interested in the amateurs who are very much involved in this activity, but the Finnish DXer is a pure out and out AM man and I’d like to reciprocate his kindness with some information from any DXers who may survive in this country.—Michael H. Bader, Haley. Bader & Potts, 4350 North Fairfax Drive. Suite 900, Arlington. Va., 22203-1633; (703) 841-0006, and principal owner, WCBG(AM) Chambersberg, Pa.
HELP WANTED MANAGEMENT

Proven management person: To join financially sound small market group operation! We want to get acquainted now looking towards a future opening. Must be East-oriented, with strong sales background. Mid-America Radio group. Box 17166, Indianapolis, IN 46217-0166 or Fax 317-342-3563. EOE.

Growing Western broadcast group seeks proven leader/general manager for small market profitable FM that should be performing better. This job requires previous general manager experience, strong people skills, past proven sales management track record, and the ability to create a plan and execute. Send past history, salary requirements and all the reasons why you are the person for this job to: Broadcast Opportunity. Box A-28. M/F. EOE.

Radio management position open in attractive market. Sales and marketing experience required. Send resume with references to Box A-29. EOE.

General manager: COOL 101, Sacramento's Good Time Oldies franchise, seeking an exceptional general manager with natural leadership ability and winning track record. Minimum three years experience as general manager (regional experience a plus!). Fax resume, in confidence, to American Media at 415-397-1723. EOE M/F.

Proven small-mkt GM/GSM: Growing group operator seeking strong GM/GSM for top-rated, performing AM station in attractive southeastern small-market. Extensive general and sales mgmt experience required with proven results in small mkt. $29,000-$33,000 salary range with excellent benefits and incentive bonuses. Opportunity for equity. Please send resume & successes to Box A-40. EOE.

Northwest FM: Dynamic sales manager for small market. Reply to Box A-41. EOE.

GSM/Director of sales: West Michigan's 1st duply needs a sales professional for powerhouse CHP-Plainview ACR. Young sales staff needs you to lead by example. Currently #2 biler with huge growth potential. Enjoy life along beautiful Lake Michigan. Good income & great benefits. Stable/growing company. Reply to Box A-43. EOE.

HELP WANTED SALES

Most respected FM on the Mendocino coast is hiring an AE with a strong small market track record. Resume to GM, Box 2269, Fort Bragg, CA 95437. EOE.

HELP WANTED ANNOUNCERS

Nature air talent wanted by powerful KOOI. Serving Tyler/Longview and primary coverage area of more than a million people. Full service, soft AC #1 ranked 35+. Superb state of the art facilities. Great staff. Afternoons or evenings. Send tape and resume to: Dudley Waller, General Manager, KOOI Radio, PO Box 1648, Jacksonville, TX 75766. EOE.

HELP WANTED TECHNICAL

Chief engineer: WMAZ/WAYS Macon, Georgia. 50 KW, 5 tower DA; Class C FM. We are looking for an experienced RF and studio engineer who is a motivated self starter with a proven track record to maintain and fine tune our 1st class technical plant and our #1 stations. General Class license. Prefer SBE certification. Resume and references to Jerry Piemmons, VP/Engineering, Multimedia Broadcasting, 1403 East Sixth St., Cleveland, OH 44114. Multimedia is an equal opportunity employer.

Hall Communications is accepting applications for a possible future opening in central Florida. Hands-on chief engineer with minimum 3 years experience in AM, FM, remotes, RUP's, digital audio, PC, literacy, and must get along well with others. General Class or SBE Certification required. Resume and salary needs to: Edd Monskie, Hall Communications, Box 4366, Lancaster, PA 17604-4366. No cats. Hall Communications is an EOE. Women and minorities are encouraged to apply.

SITUATIONS WANTED MANAGEMENT

Successful manager looking to earn sweat equity managing a sun belt property or group. Strong track record in network, station and syndication management in NYC, FL and TX. Reply to Box A-3.

General manager: Sales driven, programing & creative track record. Excellent references, 28 years success in AC/CHR and Oldies franchise, Kansas City, WSVR, WPKE, WJXG. All regions welcome. Jack Axl 816-941-3532.

Seeking general manager/sales manager position in small to medium market with possible buyout interest. Ambitious, Conscientious. Top biller. Currently in radio and real estate management. Call Ted, 914-357-4861 or 914-357-3100

SITUATIONS WANTED ANNONCERS

Interesting talk: Trekkie, atheist, music trivia whiz. Fitness nut. Everybody will be talking about "Orlando." 412-244-0815.

After 12 years experience: Program director, sports director, music director. Eager to resume hosting my favorite radio program. Also possess a great on-air personality and coaching ability. Super sports and play-by-play with awards (incl. Billboard and AP). Oldies encyclopedia. Willing to relocate Mid-Atlantic/Southeast region. Tape and resume on request. Frank 904-873-0797.

Job wanted: As staff announcer in small market radio station in Midwest, also willing to do sales, custodial engineer, and "gopher" work. Please contact: Leo Ahmann, Box 2452, Benson, MN 56520. Phone 605-586-3186 after 6:00pm.

SITUATIONS WANTED TALENT/PERSONALITY


SITUATIONS WANTED PROGRMING PRODUCTION & OTHERS

Stable station who likes stay-put quality people? Then let’s talk. Sultry voiced no-nonsense lady with personality and 6+ years radio/TV production/on-air experience (major market), mass communications degree, "Benz," Box 110, Ark, VA 23003.

HELP WANTED MANAGEMENT

Stand-out ad copy sizzles, sells, 24-hour turn-around. Our low prices beat your production in house. Details: Paul Carson Communications, 305-726-3924.

Need to lease time on FM radio station in NY metro area. Please call Mr. David at 718-527-8594 11AM-4PM EST.

Broadcasters: Learn how to dramatically increase sales. Call today for free booklet "how to Set Print Advertisers." 1-800-955-9510.

FM subcarrier: Kansas City, MO 67 kHz available for lease. Contact Dennis Meier 913-677-8811.

TELEVISION

HELP WANTED MANAGEMENT

Business manager: Accounting degree required. 7-8 years experience, responsible for financial reporting, budgets, billing, collections and payables. Experience with personal computers and MS Excel. Flight Pilot a plus. Send replies to Box A-34. EOE M/F.

Southwest independent VHF TV: Dynamic sales manager. Reply to Box A-39. EOE.

Human resources manager: TV station in Baltimore is seeking an experienced East Coast human resources manager, 2 years in a television station. Hands-on position reporting to the general manager responsible for EEO/AA, benefits and wage and salary administration. Successful candidate will be a high-energy, team-player with strong interpersonal and communications skills. Must also possess management development and coaching and counseling skills. College degree in management or organizational development or equivalent experience. Must be PC proficient. Send resumes and salary requirements to: Westinghouse Broadcasting Company, Inc., 888 Seventh Avenue, New York, NY 10106. Attn: Human Resources Manager. (No phone calls please.) EOE M/F/DV.

General and local sales managers: Sioux Falls, SD Fox affiliate seeks persons with well developed organizational and communicative skills. Must be a positive motivator and a team player. Fox affiliate experience preferred. Send your resume to: Rick Fick, KTTW-TV, PO Box 5163. Sioux Falls, SD 57117. EOE.

Production manager: Grow with us in Southern Oregon's beautiful Rogue Valley. ABC affiliate seeks experienced, creative, energetic producer with strong technical, leadership and organization skills. We want a hands-on person to lead an award winning staff. Prefer minimum five years production and post experience and two years supervision experience. Send resumes to Personnel Manager, KDRV-TV, 4220 Medford, OR 97504. EOE.

Promotion manager: Northeast Fox affiliate in a top 50 market is seeking an innovative, highly creative individual with strong communication skills to head up our promotion staff. Responsibilities include the production of advertiser and ratings building promotions, in charge of contests and prize give aways and one of the fastest growing kids clubs. You will implement the station's use of radio, print, billboards, etc. Minimum of 3 years experience. Send resume to Box A-44. EOE.
HELP WANTED SALES
Sales marketing opportunity, self starter with great deal of entusiasm, Income commenurates with experience. Phone calls, call WJET-TV, Mike George, 8455 Peach Street, Ene, PA 16509. Affirmative action. 

Marketing consultant: This could be the last station that you will ever work for. Great station, established list, fastastic top 50 market near several large cultural centers. If you’re frustrated in your current position and you want to live in a dynamic market, send in your cover letter and resume today. Responses to Box A-35. EOE.

Marketing professional: Major independent TV station seeks salesperson with a proven track record preferably in broadcasting. Expand your potential and increase your income. Fax a copy of your resume to Ann Dahl, Local Sales Manager at 301-881-3441. EOE.

Account executive needed for NBC station in the mountains. Current list available. Great place to live. Send resume to Scott Talboum, Sales Manager, KMMN, Congress Square, Downtown, ME 04101. EOE.

Local sales in paradise: 2-yr old independent in the nation’s fastest growing market needs a few good men & women.” Candidates should have a successful background in independent sales. be hard working, a good personality, and must be able to handle independent accounts. Send resume to Human Resources, WNPL-TV, PO Box 7099, Naples, FL 33941-7099. EOE.

HELP WANTED TECHNICAL
Broadcast maintenance technician: Regional/24-hour news channel needs broadcast maintenance technicians for day and night shifts. Candidates must have trouble shooting skills on audio, video, Betacam SP, etc. Computer experience in Basic programming. Must be able to work equipment. BOA and computer automation. ENG and/or master control, studio experience also necessary. Five years experience along with motivated, independent attitude. Suburban Chicago location. Full benefit package included. Send resume with salary requirements to Box A-36. EOE.

Maintenance supervisor: Position with affiliate in Charleston, SC. Applicants will have outstanding studio technical skills, experience in maintaining microcomputer systems, as well as eflcetive supervision of maintenance technicians. Please forward resume and salary requirements to Box A-37. EOE. M/F.

HELP WANTED NEWS
Field producer needed to join investigative unit for national newsmagazine. Ideal candidate has local TV or network newsmag A-P background. Extensive research resources available to help you generate first-rate stories. Resume/cover letter to Box A-18. EOE.

Reporter: Top 20 independent. Aggressive, three years minimum live experience. Strong writing skills a must. Reply to Box A-21. EOE.

Reporter/anchor: Great station seeks long-ranging relationship with great journalist. You must have personality, plus demonstrated ability to run, gun and stun the competition. Rush creative letter, resume, and non-returnable tape to: Dean and Bob’s News Haven, KCRG-TV, 501 Second Avenue, S.E., Cedar Rapids, IA 52401.

Executive producer: Great executive producer needed for news department. Are you the news animal who can help us take the mountain? Major market experience preferred. Show us why you’re the one. Rush letter, resume, references, and non-returnable tape to: Dean and Bob’s News Haven, KCRG-TV, 501 Second Avenue, S.E., Cedar Rapids, IA 52402. EOE.

Reporter: Virginia Public TV station seeks reporting for its statewide weekly news program. Minimum experience two years field reporting required. Bachelors degree with Journalism concentration preferred. Send resume and tape with 30- and 60-minute compelling news stories to Personnel, Dept B, Central Virginia Educational Telecommunications Corporation, 23 Sesame Street, Richmond, VA 23223 EOE.

Small market news leader is looking for an experienced weekend anchor/reporter. Must be an enterprising producer with strong anchor skills. Minimum two years television experience. Minority and bilingual applicants encouraged. Please send resume and non-returnable tape to John Wessling, News Director, KSFY-TV, 100 Hill Street, San Luis Obispo, CA 93405.

WBTY, the CBS affiliate in Charlotte seeks an experienced on-air, AMS “seal” meteorologist to do Monday through Friday morning weather, Work with Live 5 Artgraphics Data System, Doppler radar and other state of the art weather equipment. Professional but friendly delivery. Forward resume non-returnable tape to: Cathy Lockhart Cloud, Personnel Services & Benefits Administrator, Jefferson-Pilot Communications, One Julian Price Place, Charlotte, NC 28208. No telephone calls, please. EOE.

Newscaster: WJTV, cable in Biloxi, MS 96910, is seeking a strong, motivated news person for the nation’s fastest growing newsroom. Send resume to: Steve Kremer, News Director, KTVN-TV, 11538 Viking Drive, Eden Prairie, MN 55344-7258. EOE.

Associate news director: Major-market independent station seeks strong, nuturing news person for our award-winning newsroom. Responsible for editorial content of our nightly, 60-minute newscast. Must be able to generate creative, night-time story ideas, supervise and motivate our assignment desk, reporters and producers. Will also work closely with news director on budgeting, administration and planning. Requires minimum of five years management experience in a major-market newsroom. Send resumes to Dana Benson, News Director, KNSP-TV, 11358 Viking Drive, Eden Prairie, MN 55344-7258. EOE.

KTVN-TV has an immediate opening for the position of news anchor. Position requires previous anchoring experience, 3-5 yearsPreferred, Reporting and live field skills required. Send tapes and resumes to Steve Kremer, News Director, PO Box 7220, Reno, NV 89510. No phone calls please. Tapes will not be returned. KTVN-TV is an equal opportunity employer. EOE.

Reporter/anchor: West Texas affiliate seeks a reporter/anchor. General assignment reporting with some writing, production and editing skills. Must be able to gather, write and edit three-quarter inch video tape for broadcast. Experience and degree preferred. Send tape, resume, and salary history to Personnel Director, KLST-TV, 2800 Armstrong, San Angelo, TX 76903 EOE.

News producer: WSAS is looking for a primary newscast producer. Aggressive, take-charge person with a strong writing background and excellent news judgment. No beginners. Send non-returnable tape and resume to WSAT-TV, David Windstrom, PO Box 2429 Savannah, GA 31402.

Reporter: TV/AM/FM combo with CBS/NBC/CNN affiliation looking for experienced reporter. Send resume, salary history, references and non-returnable tape to Tom Blaz, Station Mgr, KUAM, Box 468, Agana, Guam 96910. EOE.

News director to lead a strong, motivated news staff to new heights in writing, reporting and producing. The station is WLBJ. Bangor. Send letters and resumes to Jeffrey Marks, Maine Broadcasting System. One Congress Square, Portland, ME 04101. EOE.

Aggressive Midwest NBC affiliate seeks weekday male and female anchors. Need ability to write, report, produce, make public appearances. Experience preferred. Send resume with photo, references and salary to Box A-38. EOE.

News director: WEGM AM-FM TV seeks an experienced manager to direct our market-leading radio stations. Our managers are sought after. Anchor skills are mandatory, anchor skills could be helpful. Excellent compensation package. Send non-returnable resume and cover letter to Ralph M. Oakley. WP/VM, WEGM, PO Box 80, Quincy, IL 62206. EOE. M/F.

Anchor: Dominant market leader seeks strong communicator to complement our established le- maled news director. CBS affiliate. Minimum three years commercial TV experience required. Previous anchor experience a must. This is not an entry level position. Successful applicant will co-anchor with our current 6 p.m. anchor team in existing M-F. Send non-returnable tape (3/4 or VHS) and resume to: Roy Frostenson, News Director, KNOE-TV, PO Box 4067, Monroe, LA 71211. EOE.

HELP WANTED PROGRAMMING
Assistant promotion director: If you take pride in writing copy that sells, in producing high energy, top quality news and programming promotion and you thrive on working in a fast paced, creative environment, then this position might be for you. A great deal of written production is involved. Send resume and/or tape to: Steve Kremer, News Director, KTVN-TV, Box 2429, Savannah, GA 31404. Please send resume and/or tape to: Steve Kremer, News Director, KTVN-TV, Box 2429, Savannah, GA 31404.

Promotion manager: WCTI-TV (ABC), New Bern, NC seeks a highly creative and proven promotion manager with strong news promotion experience. Responsibilities include development of station’s image, its promotion of community events and special spots, publicity campaigns, along with strong writing and editing skills. Tape must be sent with resume to: Robert Salat, VP & General Manager, WCTI-TV, PO Box 12325, New Bern, NC 28565. EOE.

Producer/reporter for cable TV show responsible for interviewing, scheduling, scripting, directing studio shoots and location remote & editing supervision. Send VHS tape of prior work & resume to: 11 Cromwell Avenue, Staten Island, NY 10304. EOE.

Community affairs director: WTVD is looking for a talented producer with strong writing, editing and strong organizational abilities to head up an active community affairs department. Candidate must be able to juggle multiple responsibilities and love people with a passion. Lead writer/sales skills send resume and tape to Tim Bennett, General Manager, WTVD. PO Box 2009, Durham, NC 27702. EOE.

Senior videotape editor: Mid-Atlantic digital components post house is seeking a creative senior editor with 7 years digital experience, proficient in longform programing editing and graphics composing. Send resumes only to: Mike Bruchas, Road House, 2020 N. 14th Street, 6th Floor, Arlington, VA 22201. No phone calls or tapes please! EOE.

Assistant creative services manager: Can you produce hot air for promotion news as well as syndicated and locally produced programing? Does your background include print, radio and value added promotion? Then we should talk. This position will help manage the promotion depart- ment as well as participate in the other areas of the creative services department including programing, operations, publishing and video production. The company is KMSB is one of America’s leading independent stations. If you have a reel that shines send it to Gene Steinberg, Creative Services Manager, KMSB-TV, Channel 11, 11358 Viking Drive, Eden Prairie, MN 55344. Tapes will not be returned. No phone calls please! EOE/MF.
Promotion writer/editor: Innovative independent station seeks highly talented individual who can write and edit incredibly creative, cutting edge promotions! Previous promotions experience is a must! Applicant must be energetic and enthusiastic, and have current computer editing skills. Send resume and demo tape to: WSTR. Creative Services Director, 5177 Fishwick Dr., Cincinnati, OH 45216. No phone calls please. EOE.

Production manager: KUSI-TV, San Diego’s fast-est growing independent is looking for a seasoned technical production specialist to manage day-to-day operations in the production department. Candidate should have knowledge of all aspects of commercial, news and live (remote) production. Position requires a “hands-on” individual. Applicant should have at least 3 years prior related management experience. Send resume/returnable tape to Personnel Department, KUSI-TV, Production Manager, PO Box 719051, San Diego, CA 92171. No phone please. EOE.

Executive producer: The news and public affairs department of Twin Cities Public Television is seeking candidates for the position of executive producer of a new nightly current affairs series. The successful candidate will possess at least seven years of news management experience and a personal commitment to the creative coverage of local and regional issues. The executive producer, working with KTCA’s exceptionally talented editorial and technical staff, will create and manage what will be one of the nation’s most innovative local news analyst programs. Send resume and cover letter (no calls please) to Box A-25. EOE.

Maintenance engineer: Former Monitor Channel, Sony trained BetacamSP, Harris UHF transmitter experience, will relocate or travel. All areas welcome. 617-522-5033.

SITUATIONS WANTED NEWS

Aggressive reporter looking for an entry level TV reporter’s job. 2 1/2 years on the news business and TV news internship. Will go anywhere. Tim 216-888-4493.

Enthusiastic reporter at S.C. daily newspaper with 3 years journalism experience seeks position as TV reporter. Strong writing skills and on-air presence. Tape available. Jay 803-223-3459.

Recent Newhouse graduate: Seeking entry level reporting position in TV (radio). Great on-air personality, but without behind-the-scenes business. Knows the business; needs the experience. Works well under pressure. Willing to relocate. Shyan Wolf, Reply to Box A-27.


SITUATIONS WANTED PRODUCING & OTHERS

Seeking production position in small to middle market. Creative excellence always under budget. Eighteen years producing, directing, strong post skills. Read my biography in Who’s Who in Entertainment, Deborah Brown, 903 N. Bracelw Dr., Plant City, FL 33566, fax: 813-759-0741.

Lighting director looking for new opportunities. Currently employed in major market as lighting director/studio crew person. Excellent camera operator, sound person, and stage manager. I have supervisory, budgetary, computer experience, and excellent reference. All market sizes considered. Reply to Box A-26.

A self-starter who needs a change for the better. Seeking an entry-level position in production with a challenging schedule. Energetic, young and enthusiastic with experience. BA in Broadcasting. Willing to relocate. Phone Joe at 213-825-7112; fax 213-680-1405.

MISCELLANEOUS


Anchors, reporters, sports & weather: For your personalized talent evaluation and tips for improvement, send your tape and $27.95 to Talent Associates, 3463 State Street, PO 2000 #524, Santa Barbara, CA 93103. 1-800-937-4703.

Wacko comments! Thirty minutes; $65.00. Add $25.00 for 400 drop in characters. Payable to Stu Olson, Feedback Productions, Box 922063, Sylmar, CA 91329-2063.

ALLIED FIELDS

HELP WANTED INSTRUCTION

FM station manager & instructor of Radio-Television-Film. Manage student-operated FM Classical/Jazz/alternative FM. Teach courses in FM Operations, Announcing, Radio Production Programming, other areas. Requirements: RTVF MA, at least 4 years professional radio experience (including on-air and production) and proven supervisory abilities. Highly desirable: Solid background in Classic music, college teaching experience, proven fund raising ability. Start date: June 21, 1993 firm. Send application to Dr. Roger Cooper, Search Chair, Dept. RTVF, TCU Box 30793, Fort Worth, TX 76129. KTTC-FM/Texas Christian University is an EEO/AA employer.

HELP WANTED MARKETING

Television Technology Corporation (TTC) has openings in the marketing department for sales and customer service. Applicants should have hands-on experience in broadcast engineering. Preference will be given to those experienced in the station or broadcast equipment manufacturing environment. Some travel will be required. TTC is based just outside of Denver, CO. The positions available offer competitive compensation packages. TTC is known as the leader in solid-state FM transmitters, low power TV translators, and high-definition ready IOT UHF TV transmitters. Please send a detailed resume with salary history to Personnel Director, TTC, 650 S. Taylor Avenue, Louisville, CO 80027. TTC is an equal opportunity employer.

HELP WANTED PROGRAMPING PRODUCTION & OTHERS

Video graphics department manager: Repulable Midwest firm seeking manager for electronic graphics department. The successful candidate must have leadership ability, sales experience, strong presentation skills, and in-depth knowledge of high-end electronic graphics. Send resume to: Graphics Manager, PO Box 1251, Birmingham, MI 48012-1251. EOE.

EMPLOYMENT SERVICES


FINANCIAL SERVICES

Immediate financing on all broadcasting equipment. If you need $2,000-$500,000. Easy to qualify, fixed-rate, long term leases. Any new or used equipment & computers, 100% financing, no down payment. No financials required under $50,000, refinancing existing equipment. Call Mark Wilson at Exchange National Funding, 800-275-0185.

EDUCATIONAL SERVICES


WANTED TO BUY EQUIPMENT

Used videotape—cash for 3/4" SP, M-290’s. Betacam SP’s. Call Carpe Video 301-694-3500.

FOR SALE EQUIPMENT


Lease-purchase option. Need equipment for your radio, television or cable operation? NO down payment. NO financials up to $70,000. Carpenter & Associates, Inc. Voice: 501-888-5023; Fax: 501-688-5401.

Broadcast equipment (used): AM-FM transmitters, RPU’s, STL’s, antennas, consoles, processing, turntables, automation, tape equipment, monitors, etc. Continental Communications, 3227 Magnolia, St. Louis, MO 63118. 314-664-4497, FAX 314-664-9427.

New EMC-2 non linear edit system for sale: 465 25Mhz. (two) 1 Gig Optical, (one) 2 Gig Hard, 19" VGA, NTSC/S-VHS output, VLAN TX/RX pair. Latest software. Contact: Mark Rhodes @ J 413-637-0500.

Ampex VPR-2B 1" VTR’s and Sony VO550 Uma-4 VTR’s for sale. Equipment in as-is-where is condition. Call Rick Meemel CO/ABC 212-456-4991.

Video switchers, 3M model 101 vertical switchers. Ten in, one out. $185. Large quantity. 702-386-2844.

TV transmitter 60KW, Channel 19, RCA-ATTU-60C, pullar, extra exciter, Megastar 702-386-2844.

Radiation hazard meters: General Microwave, model 3, RF range 300MHz to 18 GHz. $1,195. 702-386-2844.

Videotape: Lowest prices, absolutely highest quality of evaluated videotape. 1", 3/4", M2, D2. Beta- cam, SP, etc. We will beat any price. Call for quote or catalog. Carpe Video 800-238-4500.
MAINTENANCE ENGINEER

International Radio Broadcasting Company located in midtown Manhattan seeks a Maintenance Engineer to repair and maintain broadcasting and recording equipment. Must have 3 years' demonstrated experience repairing and maintaining broadcasting equipment, including: consoles, audio tape recorders, turntables, CD players, TV's, VCR's, and other analog and digital devices.

The following qualifications are desirable:

- Ability to install, repair, and maintain computer hardware.
- Ability to install, repair, and maintain electronic equipment such as telephones, TV cables, radio antennae, etc.
- Knowledge of radio production and recording.

Excellent salary and benefits offered. Please send resume and cover letter to:

Attn: U.S. Personnel Dept. (ME)
1201 Connecticut Avenue, NW
Washington, DC 20036

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HELP WANTED MANAGEMENT

GENERAL MANAGER

Barnstable Broadcasting seeks experienced General Manager for WWKL-FM (KOOL 94.9) Harrisburg, PA! This is not a start-up. KOOL 94.9 is well-positioned, highly rated and profitable. Applicants should possess the knowledge, leadership skills and drive to take KOOL 94.9 to the next level. Strong sales management background a must. Excellent compensation package and benefits. Send resume with specific performance and salary history to: DAVID GINGOLD, President/COO, Barnstable Broadcasting, Inc., P.O. Box 9042, Waltham, MA 02254-9042.

BARNSTABLE BROADCASTING, INC.
EQUAL OPPORTUNITY EMPLOYER

HELP WANTED MANAGEMENT

V.P./General Manager

Stations recently sold. Currently V.P. with former owners. This last success a million dollar turnaround that the trades called most significant of '92. 23 years experience with heavy industry references.

Reply to Box A-33

HELP WANTED TECHNICAL

TRAFFIC SUPERVISOR

SportsChannel New England, a leading television network, seeks a detail-oriented individual with 3+ years traffic experience. Strong organizational skills are essential; JDS traffic system experience a plus.

Please send resume with salary requirements to:
SportsChannel New England
#10 Tower Office Park
Woburn, MA 01801

Equal Opportunity Employer

HELP WANTED NEWS

SUPERVISING TV PRODUCER

CNN Business news is looking for a smart, self-starting television journalist pursuing a management career, college education, 5 years experience a must. Knowledge of business news preferred. Send resume to Bill Tucker, 5 Penn Plaza, 20th floor, New York, NY 10001. No calls. EOE.

HELP WANTED PROGRAMING PROMOTION & OTHERS

IMAGINE.
NO MORE NEWS TOPICALS.
NO MORE TIGHT DEADLINES.
INTERESTED?

The Nashville Network (TNN) is looking for a creative senior on-air producer-writer-producer. Three years experience in writing and producing on-air promotions is required. Send a letter, resume, and reel to:

Peggy Slater,
The Nashville Network
2616 Opryland Drive
Nashville, TN 37214. EOE

PRODUCTION EDITOR

KNSD in San Diego is seeking a highly creative and technically solid production editor to run our computer editing suite for commercial, promotion and program production. This individual must have a minimum of 5 years experience with computerized editing system, switchers and digital effects. He/she must be able to work well with all types of people.

Send your resumé and resume to:

Ric Schwartz
KNSD-TV
8320 Engineers Road
San Diego, CA 92171

Equal Opportunity Employer

WHO SAYS YOU CAN'T GO HOME?!

Tokyo-based reporter, seen and heard throughout the U.S. on national cable network and major market radio, is returning stateside in March. Seeking on-air and/or news management position in small, stable, family oriented community.

Reply to Box A-42.
VICE OF WORKING PROFESSIONALS.

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station with long-term client
tactics. coordinate your entire sales effort with
advertisers toward integrated marketing programs and away
affiliates while leaving them
beyond existing
This retail-intensive independent sales strategy
(or later) indie; unique
Experienced major-market GSM with sales/marketing
My sales plan

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TV's Job Listing Leader Since 1986
NO OUTLANDISH PHONE CHARGES
NO STALE, DEAD END LEADS
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This retail-intensive independent sales strategy can: • enlarge revenue opportunities well
beyond existing television dollars by capturing other media budgets; • sell directly against
affiliates while leaving them no competitive response; • capitalize on the growing trend
of advertisers toward integrated marketing programs and away from advertising campaigns; •
coordinate your entire sales effort with a comprehensive strategy rather than a patchwork of
tactics.
My sales plan will not only boost billing, it will significantly enhance the asset-value of your
station with long-term client relationships and an impregnable market position. I've got a solid
track record of superior performance that will satisfy the most demanding criteria, and can
implement this sales plan at your station now! Please call 1-800-741-0166.

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ANTONELLI MEDIA
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(212) 206-8063

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FOR SALE EQUIPMENT

READY FOR JULY 1, 1993?
That's the deadline for all
aural STL's to be FCC ap-
proved. If your STL doesn't
have an FCC ID # call MARTI
at 817-645-9163, we can help.

WANTED TO BUY EQUIPMENT

THE PUBLIC
BROADCASTING SERVICE

(PBS) released RFP for Uplink Scheduling and
Control System (hardware and software) for
public television uplink operations. Qualified
bidders must submit proposals to PBS on or
before noon, March 1, 1993. This will be fol-
lowed shortly by a RFP for an Earth Station
control System for PBS. Copies of the RFP are
available from:

Ms. Gwen C. Wood, Director
Satellite Replacement Office
PBS
1320 Braddock Place
Alexandria, Virginia 22314
(703) 739-5024

1-900-40-RTNDA
Radio and Television
News Jobs
RTNDA Job Service
75 cents a minute. Job openings listed free.
Call 202-659-8510 (Fax 202-223-4007).
Radio Television News Directors Association
1000 Connecticut Ave., NW, Suite 610
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L.E. Willis
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Ron Nickell
Chief of Operations
FOR SALE
50KW AM AND CLASS C FM, IN SOUTHWESTERN TOP 50 MARKET. SERIOUS BUYERS ONLY PLEASE. P.O. BOX 25670, HONOLULU, HAWAII 96825.

Recent mainland acquisitions force decision to sell partially constructed Class C FM station in Honolulu. This represents a fine market opportunity to acquire a property that will provide a signal capable of dominating the market. Includes long term site leases. Qualified serious buyers please reply to Box A-7.

FOR SALE


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Gross $550k
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MIDWEST COLLEGE TOWN
50,000 watt (C-2) market leader. Excellent regional trade center, largest city in 300 mile radius, serving 150,000+ people. Forty-seven acres of real estate, back up transmitter and auxiliary power. Live CHR, rocker with 5 year average cash flow of $800K. Owner ready to retire and will carry paper. Price - $500,000 with $150,000 cash down and terms on balance negotiable.

STATE CAPITOL - FULL CLASS C
Recent upgrade move-in with big stick and real estate. Fifteen million dollar market with serious potential for this station's country format. Excellent studio technical plant, ready for owner with resources to maximize the valuable facility. Price - $1,300,000 w/moderate cash down and balance in creative seller financing.

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FOR SALE STATIONS

NORTH DAKOTA CLASS C

BROADCASTING'S CLASSIFIED RATES
All orders to place classified ads & all correspondence pertaining to this section should be sent to: BROADCASTING, Classified Department, 1705 DeSales St., N.W., Washington, DC 20036. For information call (202) 659-2340 and ask for Mitzi Miller.

Payable in advance. Check, money order or credit card (Visa, Mastercard or American Express). Full and correct payment must accompany all orders. All orders must be in writing by either letter or Fax 202-293-3278. If payment is made by credit card: indicate card number, expiration date and daytime phone number.

Deadline is Monday at noon Eastern Time for the following Monday's issue. Earlier deadlines apply for issues published during a week containing a legal holiday. A special notice announcing the earlier deadline will be published. Orders, changes, and/or cancellations must be submitted by Monday at noon.

CHANGES, AND/OR CANCELLATIONS WILL BE ACCEPTED.

When placing an ad, indicate the EXACT category desired. Television, Radio, Cable or Allied Fields; Help Wanted or Situations Wanted; Management, Sales, News, etc. If this information is omitted, we will determine the appropriate category according to the copy. NO make goods will be run if all information is not included. No personal ads.

The publisher is not responsible for errors in printing due to illegible copy—all copy must be clearly typed or printed. Any and all errors must be reported to the Classified Advertising Department within 7 days of publication date. No credits or make goods will be made on errors which do not materially affect the advertisement.

Publisher reserves the right to alter classified copy to conform with the provisions of Title VII of the Civil Rights Act of 1964, as amended. Publisher reserves the right to alter, edit, or reject any ad.

Rates: Classified listings (non-display). Per issue: Help Wanted: $1.60 per word, $32 weekly minimum. Situations Wanted: $4.00 per word, $16 weekly minimum. All other classifications: $1.60 per word, $32 weekly minimum.

Word count: Count each abbreviation, initial, single figure or group of figures or letters as one word each. Symbols such as $5mm, C/O, P.O. etc., count as one word each. A phone number with area code and the zip code count as one word each.

Rates: Classified display (minimum 1 inch, upward in half inch increments). Per issue: Help Wanted: $138 per inch. Situations Wanted: $59 per inch. All other classifications: $128 per inch. For Sale Stations, Wanted To Buy Stations, Public Notice & Business Opportunities advertising require display space. Agency commission only on display space. Frequency rates available.

Blind Box Service: (In addition to basic advertising costs) Situations wanted: No charge. All other classifications: $15 per ad per issue. The charge for the Blind Box Service applies to advertisers running listings and display ads. Each advertisement must have a separate box number. BROADCASTING will not forward tape transcripts, portfolios, writing samples, or other oversized materials; such materials are returned to sender. Do not use binders, folders or the like.

 Replies to ads with Blind Box numbers should be addressed to: Box (letter & number), c/o BROADCASTING, 1705 DeSales St., NW, Washington, DC 20036.

Confidential Service. To protect your identity, seal your reply in an envelope addressed to the box number. In a separate note list the companies and subsidiaries you do not want your reply to reach. Then, enclose both in a second envelope addressed to CONFIDENTIAL SERVICE, Broadcasting Magazine, at the address above.

For subscription information call 1-800-323-4345.
**OWNERSHIP CHANGES**

**Applications**

- KIAM-FM Fairbanks, AK (AM: BALK12126A; 970 kHz; 5 kw; FM: BALK121212E; 102.55 m; 5 kw; ant. 1,626 ft.)—Seeks assignment of license from ERK Communications Ltd. to McCarthy Wireless Inc. for $326,000. Seeks assignment of license from ERA Communications Inc. to Omega Broadcasting Inc. for $500,000 (see "Changing Hands," p. 103). Filed Dec. 29, 1992.

- KHJ-AM Redding, CA (BALK121412CH: 970 kHz; 5 kw; ant. 1,017 ft.)—Seeks assignment of license from儋州 Communications Co. for $326,000 (see "Changing Hands," p. 103). Filed Dec. 29, 1992.

- KGSC-FM Chico, CA (BALK121420CH: 97.5 m; 10 kw; ant. 3,000 ft.)—Seeks assignment of license from KKIS-FM. Seller is headed by Paul Aaron, and has no other broadcast interests. Buyer is headed by Craig C. McCarthy, and is licensee of KGSC(FM) Redding. Filed Dec. 22, 1992.

**SUMMARY OF BROADCASTING & CABLE**

<table>
<thead>
<tr>
<th>Service</th>
<th>AIR</th>
<th>CP's</th>
<th>TOTAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>Commercial AM</td>
<td>4,961</td>
<td>163</td>
<td>5,144</td>
</tr>
<tr>
<td>Commercial FM</td>
<td>4,785</td>
<td>916</td>
<td>5,701</td>
</tr>
<tr>
<td>Educational AM</td>
<td>1,588</td>
<td>304</td>
<td>1,892</td>
</tr>
<tr>
<td>Total Radio</td>
<td>11,334</td>
<td>1,403</td>
<td>12,737</td>
</tr>
<tr>
<td>Commercial VHF TV</td>
<td>559</td>
<td>13</td>
<td>571</td>
</tr>
<tr>
<td>Commercial UHF TV</td>
<td>589</td>
<td>153</td>
<td>742</td>
</tr>
<tr>
<td>Educational VHF TV</td>
<td>124</td>
<td>5</td>
<td>129</td>
</tr>
<tr>
<td>Educational UHF TV</td>
<td>238</td>
<td>9</td>
<td>247</td>
</tr>
<tr>
<td>Total TV</td>
<td>1,509</td>
<td>180</td>
<td>1,689</td>
</tr>
<tr>
<td>VHF LPTV</td>
<td>466</td>
<td>140</td>
<td>606</td>
</tr>
<tr>
<td>UHF LPTV</td>
<td>644</td>
<td>104</td>
<td>1,548</td>
</tr>
<tr>
<td>Total LPTV</td>
<td>1,110</td>
<td>144</td>
<td>1,254</td>
</tr>
<tr>
<td>FM translators</td>
<td>1,954</td>
<td>393</td>
<td>2,347</td>
</tr>
<tr>
<td>VHF translators</td>
<td>2,229</td>
<td>87</td>
<td>2,316</td>
</tr>
<tr>
<td>UHF translators</td>
<td>2,431</td>
<td>417</td>
<td>2,848</td>
</tr>
</tbody>
</table>

**CABLE**

- Total subscribers | 557,860 |
| Homes passed | 89,400,000 |
| Total systems | 11,254 |
| Household penetration | 60.6% |

*includes pay basis

**FOR THE RECORD**

Jan. 15, 1993 broadcasting
teubas has 89.3% interest in licensee of WGR(W)FM Colonial Beach. VA. Buyer is headed by Paul D. Cock. The 89.3% interest is being sold to KLY Inc. for $98,500. Seller is headed by Waynet Nelsoon, and has no other broadcast interests. Purchaser is headed by Josephine 1. Schilling. Salt, VA has no other broadcast interests.


**KQGO(A)M Douglas, WY (BA-**

Dec. 17, 1992: 1470 khz; 1 kw, 500 w-D; FM: BALP921202GB; 97.5 mhz; 10 kw, 1.9 w-D; -Assigned license of interest from TNM USA Communications inc. for $784,000 ("For the Record," March 16, 1992).

**KPLA(A)M Riverbank, CA (BALP921126ED; 770 kHz, 50 kw, 1 kw-D; FM: BALP921126OB; 100.7 mhz, 1 kw, 100 w-D; -Assigned license of interest from KPLA Corp. to Kleinco Inc. for $1 million ("For the Record," Nov. 19, 1992).


**KRA(A)M Pueblo, CO (BA-**


Granted assignment of license from Sunray Front Range Ltd. to Pueblo Community College for $120,000 ("For the Record," Nov. 30, 1992).

**WZCF(C)M Atlanta (BALP921026ED; 1200 kHz, 1 kw-D; FM: BALP921026OB; 100.7 mhz, 1 kw, 100 w-D; -Assigned license of interest from ZCF Communications Inc. to Pacifica Institute of Media for $500,000 ("Changing Hands," Nov. 23, 1992.)


**WZIF(M) Boston (BALP-**


Granted assignment of license from WZIF Communications Inc. to Boston Public Broadcasting Inc. for $1 million ("For the Record," Nov. 9, 1992).

**KGGI(F)W(AM) Milwaukee (BALP-**


The Federal Communications Commission granted an assignment of CP from Woodland Park Broadcasting Inc. to Muniitics Corp. for $77,308 ("For the Record," Nov. 9, 1992).


### NEW STATIONS

**Applications**

- **12.** Charlotte Hall, MD (BPED- **20072AM**)-Foundation for Catholic Broadcasting Inc. seeks 89.7 kHz; 2 kw; and make changes to CP to allow for CP to maintain new frequencies for non-commercial educational broadcasting. Filed Dec. 24, 1992.

- **12.** Wilminton, DE (BPED- **20072AM**)-Foundation for Catholic Broadcasting Inc. seeks 89.7 kHz; 2 kw; and make changes to CP to allow for CP to maintain new frequencies for non-commercial educational broadcasting. Filed Dec. 24, 1992.

- **12.** Millington, MD (BPED- **20072AM**)-Southern Methodist University Foundation Inc. seeks 88.7 kHz; 1 kw, 100 kw; and make changes to CP to allow for CP to maintain new frequencies for non-commercial educational broadcasting. Filed Dec. 24, 1992.

### FACILITIES CHANGES

**Applications**

- **AM's**

  - **1.** Lancaster, CA (KALAM)-Sept. 4, 1992 application for Antelope Broadcasting Company Inc. for CP for new transmitter at IN 194.12%.

  - **2.** Arvada, CO (KK/CX)-Sept. 10, 1992 application for Radio Properties Ventures inc. for CP to change to 194.12%.

  - **3.** St. Augustine, FL (WAC/CM)-Sept. 11, 1992 application for Ariel Broadcasting Inc. for CP to change to coordinates at 29.50 to 81 19.50.

- **LPFM's**

  - **1.** Portland, OR (WPGP/AM)-Sept. 4, 1992 application for Pacific Broadcasting Inc. for CP to increase night time power to 45 kw and make changes to CP for station to better serve area.

  - **2.** Newark, NJ (WAC/AM)-Sept. 8, 1992 application of Princeton Times Inc. for CP to increase nighttime power to 700 watts and make changes in antenna system.

### STOCK MARKET PERFORMANCE AVERAGES FROM JANUARY TO JUNO 1993

**NASDAQ: 696.81 (+14.29%) S&P Ind.: 502.69 (+0.31%)**

<table>
<thead>
<tr>
<th>March</th>
<th>April</th>
<th>May</th>
<th>June</th>
</tr>
</thead>
<tbody>
<tr>
<td>44.12%</td>
<td>53.72%</td>
<td>53.27%</td>
<td>49.32%</td>
</tr>
</tbody>
</table>

**ALL % CHANGES FROM PRIOR WEEK**

- **55.42%**
- **44.52%**
- **38.91%**
- **32.79%**

**FOR THE RECORD**

- **49.32%**
- **44.52%**
- **38.91%**
- **32.79%**

**WASHINGTON, D.C.**

- **Brenton, MD (BPED- **20062AM**)-Foundation for Catholic Broadcasting Inc. seeks 89.7 kHz; 2 kw; and make changes to CP to allow for CP to maintain new frequencies for non-commercial educational broadcasting. Filed Dec. 24, 1992.

- **Wilminton, DE (BPED- **20062AM**)-Foundation for Catholic Broadcasting Inc. seeks 89.7 kHz; 2 kw; and make changes to CP to allow for CP to maintain new frequencies for non-commercial educational broadcasting. Filed Dec. 24, 1992.

- **McKee, MD (BPED- **20062AM**)-Foundation for Catholic Broadcasting Inc. seeks 89.7 kHz; 2 kw; and make changes to CP to allow for CP to maintain new frequencies for non-commercial educational broadcasting. Filed Dec. 24, 1992.

- **Dayton, OH (BPED- **20062AM**)-Foundation for Catholic Broadcasting Inc. seeks 89.7 kHz; 2 kw; and make changes to CP to allow for CP to maintain new frequencies for non-commercial educational broadcasting. Filed Dec. 24, 1992.
du Treil, Landin & Rackley, Inc.
240 North Washington Blvd.
Suite 700
Sarasota, Florida 34236
(813) 366-2611
MEMBER AFCCE

CARL T. JONES
CONSULTING ENGINEERS
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SPRINGFIELD, VIRGINIA 22153
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(312) 853-9754
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Falls Church, VA 22041
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FAX: 703-824-5672
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(202) 396-5200
Member AFCCE

Jules Cohen & Associates, P.C.
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Washington, D.C. 20036
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DALLAS, TEXAS 75218
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MEMBER AFCCE

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& ASSOCIATES, P.C.
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Bloomfield Hills, Mich. 48013
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Washington Office
(202) 293-2020
Member AFCCE

D.C. WILLIAMS, P.E.
Consulting Radio Engineer
Member AFCCE
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Carson City, Nevada 89702
(702) 885-2400

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MICROCOM ENGINEERING/CONSULTANTS
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Laura M. Mittlehit
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SULPHUR SPRINGS, TEXAS 75482
(214) 599-9010
MEMBER AFCCE

SELLMEYER ENGINEERING
Consulting Engineers
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McKinney, Texas 75069
(214) 542-2056
Member AFCCE

STEVEN J. CROWLEY, P.E.
Consulting Engineer
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Washington D.C. 20005
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- higher readership; Survey showing 37 readers per copy

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for availabilities
Phone: (202) 659-2340

AFCCF
Association of
Federal Communications
Consulting Engineers
P.O. Box 19333
20th Street Station
Washington, DC 20036-0333
(202) 296-2722

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PROFESSIONAL/SERVICE DIRECTORY RATES
52 weeks - $45 per insertion
26 weeks - $60 per insertion
13 weeks - $75 per insertion
There is a one time typesetting charge of $20. Call (202) 659-2340
**TELEVISION**

Jerry Eaton, program coordinator, Group W Television and director, KYW Enterprises, Philadelphia, named VP, programming, Group W Television, there.


Don Salem, regional manager, Viacom, Los Angeles, joins Newgard Entertainment, Ltd., Beverly Hills, Calif., as VP, sales.

Lee Lazerson, account executive, WFDB-TV Hartford, Conn., joins WRGT-TV Albany-Schenectady-Troy, N.Y., as local sales manager.

Gregory Barbato, director, advertising, promotion, creative services, Genesis Entertainment, Agoura Hills, Calif., named VP, advertising, promotion.

**Gregory Barbato**
*Genesis Entertainment*

Jeff Treeman, senior VP, United Video Inc., named president.

John Shaker, senior VP, MTV Networks, New York, joins BMI there as senior VP, licensing.

SallyAnn Mosey, weekend reporter, WTHR-TV New Haven, Conn., joins WABC-TV New York as fill-in weathercaster.

Chris Ford, special projects producer/assignment editor, WTSF-TV St. Petersburg, Fla., named weekend daytime assignment editor.

**Jeff Treeman**
*United Video*

**John Shaker**
*BMI*

**SallyAnn Mosey**
*WABC-TV*

**Jane Bunch**
*WISP*

VP, VNU Business Information Services, New York, named president of Competitive Media Reporting there.

Appointments at SFPG, San Francisco: Jane Bunch, account executive, named director, marketing/sales; Jennifer Wurm, sales representative/producer, Texas Video and Post, Houston, joins as account executive.

**Appointments at SFPG**

Darrin Klayman, sales manager, Katz Radio Group Network, Los Angeles, named VP/manager, western region.

Elizabeth Ehrhardt, research assistant, Banner Radio, New York, named research analyst.

Andrew Rosen, account executive, Eastman Radio, Los Angeles, named sales manager.


Carol Mayfield, regional sales manager, KMIM-FM St. Louis, named local sales manager.

Jay Michaels, creative director, WQY-FM Fort Lauderdale, Fla., assumes additional responsibilities as morning personality.


John Folger, northeast regional radio executive, Associated Press, broadcast division, Boston, named regional radio executive, San Francisco.

Joe Tuttle and Norman Wondero, account executives, Banner Radio, Atlanta; Lisa Bethoney and Nancy McCarlin, account executives, Banner Radio, Boston; Dennis Sternitzky, account executive.

Reorganization of Cencom Cable Associates, Inc., St. Louis, and Crown Media, Inc., Dallas:

John Clark, senior VP, marketing, Cencom, named senior VP, marketing, programming, Crown Media, Inc.; Steve Rabbitt, fund VP, Jones Intericable, Englewood, Colo., named senior VP, operations, Crown Media; David Stahau, VP, engineering, Cencom.
sociates, St. Louis, resign to form Charter Communications, Inc., there.

Henry Martinez, regional marketing/advertising manager, Dynamic Cable Television of Florida, Hialeah, Fla., named GM.

Assignments at MTV Networks, New York: Andrea Shapiro, VP, business affairs, Nickelodeon/Viacom at Nite, named VP, business affairs, deputy general counsel; Christine Sheehan, senior VP, affiliate sales, marketing, western region, named senior VP, market development; Nicole Browning, southeastern region, Atlanta.

Assignments at CNN, Atlanta: Gail Evans, VP, booking, research, Jane Maxwell, VP, special events, and Alma Sanders, VP, finance, administration, named senior VP.

Assignments at TNT, Atlanta: Thomas Karsch, director, sports marketing, named VP, sports marketing, network promotions; Scot Safon, director, advertising, named VP.

Stanley Greene, VP/GM, Suburban Cable, Delaware County, Pa., named VP/GM, Greater Media Cable, Philadelphia.

Howard Wall, president, Post-Newswave Cable Inc., Washington, D.C., named chairman/CEO; Thomas Might, VP, advertising/marketing, the Washington Post, named president, Post-Newswave Cable Inc.


Thomas Lucas, VP, syndication, cable division, Hanna Barbera, New York, joins The Travel Channel, Atlanta, as VP, marketing.

Doug Hurst, marketing manager, American Movie Classics, western region, Santa Monica, Calif., named COO, Snood, entered role.

Nicholas Kit Simon, former VP, eastern division, senior VP, regional operations; Sheri York, account director, affiliate sales, marketing, named marketing director, central region, Chicago. Lourdes Liz, marketing manager, Panache Associates, New York, joins in same capacity, central region, Chicago.

Tom Michel, VP, affiliate sales, Bravo, Los Angeles, joins as marketing director, eastern region.

New York: Susan Taylor, MBA graduate, Columbia University, New York, joins as marketing manager, eastern region.

Judy Levin, former account manager, advertising sales, Nickelodeon, named marketing director.

Rosanne Legano, Premier Adv. Sales

Paul Fitzpatrick, president, marketing manager, central region, Chicago.

**TECHNOLOGY**

Robert Lingle, director, corporate engineering, IBD Communications Group Inc., Culver City, Calif., named VP.

Keith Suggs, consultant, NASA Space Science Lab, Huntsville, Ala., joins Cycle Sat., Inc., Memphis, Tenn., as senior engineer, research, development.

Alex Best, senior VP, engineering, Cox Cable Communications, Atlanta, elected chairman of Cable Labs Technical Advisory Board, Boulder, Colo.

Daniel Terpack, GM, Corvallis division, Hewlett Packard, Corvallis, Ore., joins Tektronix, Inc., Wilsonville, Ore., as VP, telecommunications independent business division.

J.V. Frazier, news graphics design producer, KPIX-TV San Francisco.

Joins Quanle, Darien, Conn., as artist demonstrator/trainer.

John Reno, president/COO, Dynatech Corporation, Burlington, Mass., named CEO.

**DEATHS**

Clarence "C.P." Persons, 80, former president and general manager, WKRG-TV Mobile, Ala., died Jan. 12 in a hospital in Mobile, Ala., after a long illness. Persons had suffered a massive stroke in June, 1992. He entered broadcasting in 1938 as a local radio salesman with WAPI (AM) Birmingham, Ala. He was later named local sales manager and served in that capacity until joining the United States Navy. Honorably discharged as a lieutenant commander in 1946, he returned to WAPI (AM). He became national sales manager in 1947. He crossed over to WAPI-TV in 1949 as their national...
A s chairman and chief executive officer of NATPE International and a 20-year broadcast veteran, Pat Patton holds one of the more visible programing posts in the business. As Patton recalls, while attending graduate school in the early 1970’s he decided he wanted to be in broadcast programing management. After a 10-year detour that took him into the news side of the business, Patton made the switch to programing, where he has been since 1983.

Although Patton received a master’s degree from the University of Missouri at Columbia, he decided early on that he “wasn’t that interested” in pursuing a journalism career. Nevertheless, that is where the opportunities took him right out of journalism school. “It’s a great example of how people don’t necessarily end up where they think they will in the business world,” Patton says.

Patton had the news department at KPIX(TV) San Francisco to thank for putting him on a fast track to an early career in television news. He ended up at the station after graduate school as part of Group W Broadcasting’s management training program. In theory, he was supposed to spend a month in each of the various departments at the station over a nine-month period. At the end of the program, a decision would be made as to where he seemed best to fit in, if at all.

What happened instead was that the news department got hold of him first and wouldn’t let go. “I think I spent a total of a week in all the other departments,” recalls Patton. “I became a news person by default.” So much for best-laid plans.

Patton remained with KPIX for three years as news operations manager. In 1975 he was named news director at WBRZ-TV Baton Rouge, a station with a reputation for hard-hitting investigative stories. His assistant news director was John Sterling, who would ultimately succeed him and go on to chair the Radio-Television News Directors Association in the mid-1980’s.

Although he jokes about becoming a news person by default, Patton says his 10-year news stint serves him well in his current post as program director at KMBC-TV Kansas City, Mo. “News is the most important thing you do at a local television station. Having a news background as a program director breaks down barriers to communication between the two departments and helps in areas where there are common goals, such as promotion and public affairs programing.”

Patton still has vivid memories of events he covered as a newsman, such as a Ku Klux Klan meeting in Baton Rouge while at WBRZ-TV with Spain. “I think I was more frightened that night than at any time since,” Patton recalls. “We went to their headquarters to take pictures, and people were walking around on the roof with shotguns.”

“At the time, David Duke [who ran the KKK’s Louisiana branch] was head of the clan, and he was there with his wife and child, who was dressed in a little Klan uniform. It was sickening.”

After three years with WBRZ, Patton left to join KCTV(TV) Kansas City, Mo., as a news producer. “The timing was great because I’d done what I wanted to do [at WBRZ-TV] and they wanted to make a change as well.”

A year later, in 1978, Patton was lured away by competing KMBC-TV as executive news producer, moving to assistant news director a year later. It was during Patton’s tenure as assistant news director that KMBC made national headlines for a discrimination suit filed by Christine Kraft, a news anchor there. Kraft claimed she was relieved of her anchor duties and that her bosses essentially told her it was because she was aging and they wanted a younger, more attractive on-air anchor.

While Patton worked with Kraft, he was not a part of the suit itself and “not really privy to what was going on with it at the time.” Kraft won the initial suit, but it was overturned on appeal. In an indirect way, the Kraft affair facilitated Patton’s move to programing. His boss at the time, news director Rich Shannon, bore much of the fallout over the suit, which “ended up costing him his job.”

When the new news director came in, not surprisingly, he wanted to put his own team in place. But the station valued Patton’s abilities, and management went out of its way to keep him there and on an upward track. In 1983 he became executive producer of the station’s edition of PM Magazine, the syndicated franchise from Group W.

Patton took the job, with the understanding that he would segue into programing management. “We agreed that producing PM wasn’t something I ought to be doing for the rest of my life,” he recalls. “I was very interested in learning programing. Deb McDermott was program director and had ambitions beyond that, so we agreed that I would learn programing and that when she left, if management felt I was qualified, I would have a shot at becoming program director.” He was named to the post in 1986.

As NATPE chairman, Patton points to two major accomplishments: the deal with INTV to merge conventions for at least three years and the development of a five-year plan for NATPE that sets various goals, including broadening the organization’s membership. It also calls for NATPE to explore possible relationships with other trade associations, including the Television Bureau of Advertising and BPIE.

Patton set the tone for this year’s conference agenda. “Basically I wanted sessions that would result in information that attendees could apply to help them be more efficient and effective” at the office.

As to key programing issues, Patton believes “keeping costs in check” remains a big one. He also believes that creative local programing that viewers identify with a station ought to be a major mandate.
Media stocks continued to participate in the market rally last week. Among those doing well were Unitel Video, up 25% in the past few weeks to 18½ as of Thursday. The production services company reported a 20% increase in earnings per share for the fiscal first quarter. ACTV Inc. continued to gain, with the price of its stock having tripled over the past few weeks, to 6%. The New York-based interactive TV company said there has been no specific news, and suggested investors may now be realizing how compression will benefit channel-hungry interactive services. Several other cable programming stocks have showed noticeable gains, including BET Holdings Inc., up 23% to 17½, and Liberty Media, up 24½ to 31¼. MSO stocks in general did well, as did several group owners including Clear Channel Communications and Ackerly Communications, with the latter reporting last week net income of 26 cents per share, compared with a loss of $1.58 per share in the prior year's period.

Group W Productions has given the green light to a second season of its hour-long "Vicki" talk strip, hosted by comedienne Vicki Lawrence. Vicki? airs in 158 markets. New stations include WTMJ-TV Milwaukee; WBLT-TV Jackson, Miss.; WTWC-TV Tallahassee. Fla.; KFTC-TV Rochester, Minn.; and WLEX-TV Lexington, Ky.


Warner Bros. Domestic Television Distribution has proclaimed The Jane Whitney Show a firm go for 1993-94, with clearances in 19 of the top-20 markets.

Worldvision Enterprises is launching sales of quarterly Chris Evert Specials for first-run syndication in 1993-94. The company will evaluate the ratings for each before expanding the commitment to a series. The first special will trigger in April on a one-six-minute local/national barter split.

The biggest drawback to watching 3-D TV, many would say, is having to wear those silly glasses. A San Francisco company, 3-D American Inc., says it will demonstrate a new 3-D system viewable without the glasses at NATPE this week. The system requires a special scanning process at the camera and a 3-D screen attachment to home video screens. The system can be adapted for use with all video systems, including HDTV, the company says.

NAB last week picked Dick Clark, TV producer and omnipresent host of American Bandstand, Blooper & Practical Jokes and numerous TV games shows, to receive its 1993 Distinguished Service Award. Clark is scheduled to receive the award at the opening ceremony of NAB Convention, April 19, in Las Vegas.

The 50th anniversary of Voice of America was celebrated with a seminar and reception at New York's Museum of Television and Radio. Established in February 1942 by President Franklin Roosevelt, VOA broadcasts news and information in 47 languages to a weekly worldwide audience estimated at 127 million. On hand for the festivities were (l-r): Sherrill W. Taylor, vice chairman, Coltrin & Associates, and chairman, VOA advisory board; Kenneth Tomlinson, editor in chief, Reader's Digest, and former VOA director; Chase Untermeyer, VOA director; Peter Strauss, president, Strauss Communications, and former VOA director; Edward Ney, chairman, Board of Directors, Burson-Marsteller, and former U.S. ambassador to Canada; Robert Batsche, Museum of TV & Radio president, and Jerome Peniger, managing director, Station Representatives Association, and member of VOA Broadcast Advisory Board.

Diane English and Joel Shukovsky and their Love and War Productions Inc. have been cleared by the National Labor Relations Board of all unfair labor practice charges filed by the International Alliance of Theatrical and Stage Employees. The union charged English and Shukovsky with attempting to break the union by declaring their Love and War would be a "non-union" show.

Thirty-year ABC News veteran George Watson, twice chief of the Washington bureau, will retire from that post Feb. 19 to become senior contributing editor for the network in Washington, reporting for both TV and radio. A search for his successor is underway.

Alliance Broadcasting signed letter of intent to buy KFRC-AM-FM San Francisco from Coast Broadcasting, a subsidiary of Bedford Broadcasting. The price was not disclosed, but industry sources estimated the deal at $20 million, with approximately $15 million for the FM. Bedford purchased the stations separately in 1990 and 1991 for a combined $26 million. Alliance head John Hayes said he plans on setting up duopolies in San Francisco and in Detroit and Dallas, markets in which he also owns stations.

Witt-Thomas and Witt-Thomas-Harris Productions made several executive announcements last week including the hiring of Gary Levine as president. Levine most recently was VP, drama series development, ABC, where he had served for the past five years.

Time Warner said it would redeem roughly 70% of 65 million shares of series D 11% convertible exchangeable preferred stock on Feb. 9. Time Warner Chairman Gerald Levin said redemption, at a price of roughly $2.5 billion, would have a "positive impact on operating results...and will also reduce the future number of potential outstanding Time Warner common shares."

The numbers represent average rating on one-six-minute local/national barter split.

<table>
<thead>
<tr>
<th>NSS POCKETPIECE</th>
<th>(Women's top ranked syndicated shows for the week ending Jan. 3. Numbers represent average rating/average station reaches coverage)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Wheel Of Fortune</td>
<td>14.37/1598</td>
</tr>
<tr>
<td>2. Star Trek</td>
<td>12.07/1550</td>
</tr>
<tr>
<td>3. News</td>
<td>12.03/1507</td>
</tr>
<tr>
<td>4. Oprah Winfrey Show</td>
<td>10.77/1467</td>
</tr>
<tr>
<td>5. Wheel Of Fortune</td>
<td>9.96/1425</td>
</tr>
<tr>
<td>6. Entertainment Tonight</td>
<td>9.31/1385</td>
</tr>
<tr>
<td>7. Nightline</td>
<td>8.17/1359</td>
</tr>
<tr>
<td>8. Inside Edition</td>
<td>8.16/1359</td>
</tr>
<tr>
<td>9. Current Affair</td>
<td>7.96/1343</td>
</tr>
<tr>
<td>10. Inside Edition</td>
<td>7.93/1343</td>
</tr>
<tr>
<td>11. Nightline</td>
<td>7.89/1339</td>
</tr>
<tr>
<td>12. Defending Women</td>
<td>6.84/1297</td>
</tr>
<tr>
<td>13. Designing Women</td>
<td>6.95/1325</td>
</tr>
<tr>
<td>15. Baywatch</td>
<td>6.72/1311</td>
</tr>
</tbody>
</table>

The numbers represent average rating/average station reaches coverage.

<table>
<thead>
<tr>
<th>NSS POCKETPIECE</th>
<th>(Men's top ranked syndicated shows for the week ending Jan. 10. Numbers represent average rating/average station reaches coverage)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Wheel Of Fortune</td>
<td>15.22/1570</td>
</tr>
<tr>
<td>2. Jeopardy</td>
<td>13.55/1510</td>
</tr>
<tr>
<td>4. Oprah Winfrey Show</td>
<td>10.93/1490</td>
</tr>
<tr>
<td>5. Entertainment Tonight</td>
<td>9.87/1479</td>
</tr>
<tr>
<td>6. Wheel Of Fortune</td>
<td>9.81/1459</td>
</tr>
<tr>
<td>7. Married With Children</td>
<td>8.41/1397</td>
</tr>
<tr>
<td>8. Current Affair</td>
<td>8.14/1413</td>
</tr>
<tr>
<td>10. Roseanne</td>
<td>7.91/1381</td>
</tr>
<tr>
<td>11. Dinah</td>
<td>7.82/1375</td>
</tr>
<tr>
<td>12. Designing Women</td>
<td>6.69/1305</td>
</tr>
<tr>
<td>13. Hee Haw</td>
<td>6.18/1280</td>
</tr>
<tr>
<td>14. Sally Jessy Raphael</td>
<td>6.18/1280</td>
</tr>
<tr>
<td>15. Entertainment Tonight</td>
<td>6.12/1278</td>
</tr>
</tbody>
</table>
DON'T PAY

Philadelphia may be the city of brotherly love, but as far as broadcasters are concerned, the city is more like a deadbeat brother-in-law looking for a handout. The city has proposed taxing sports reporters and announcers from out-of-town stations who cover sporting events in the city. It is reading—make that misreading—the letter of a tax law that also allows the city to tax suburban doctors working in inner-city hospitals (that’s certainly a spurt to community service). The city is also contemplating extending its long arm into station pockets to get a piece of the ad revenue a station from out of town gets from carrying a game played in Philadelphia.

Stations and cable systems have received letters from the city asking for money. They must weigh whether turning into a niche audience that pays or the size of the hit to their pocketbook, but this is a dangerous precedent. We hope it winds up challenged and overturned in court. In the meantime, we’re sure we wouldn’t throw the tea in the harbor and take our lumps.

JOB ONE

Like salmon to the spawning ground, syndicated shows are making their way toward San Francisco and, they hope, to success in the market. And like salmon, not all will survive the journey. The trip is a crucial one for both syndicators and stations, but if last year is any indication, it remains an upstream battle.

The woes in prime access continued last season, epitomized by the cancellation of &Candid Camera and You Bet Your Life. The former was a hugely promoted strip saddled with a large number of less desirable early fringe clearances. It sank with nary a ripple. You Bet Your Life had everything: Casey-Werner behind the scenes, Cosby behind the podium and a boatload of great clearances. It had everything, that is, except the kind of ratings it needed to deliver on its promises. Rounding out the “ixed-in-access crew” was Star Search, the strip. Unlike its highly successful weekly counterpart, and despite the built-in name recognition, strip Search was unable to find an audience.

Talk continues to draw new players to the table, although the ratings for some of the new daytime offerings suggest that pie may soon be sliced beyond viability.

And while the syndication and network giants were fighting over David Letterman, Rush Limbaugh flooded the airwaves, and George Bush ran into a battle with Arsenio for top late-night syndication honors. Whoopie is still searching for a talk identity. Geness, which gave Goldberg a $4 million guarantee, is clearly hoping she finds it.

The big story in kids has been the emergence of the Fox Children’s Network with the infusion of the Warner Bros. animated product, most notably Batman. The other major of course is Disney’s afternoon block, which continues to perform well. While it appears that early fringe time periods on independent stations are a good place for Fox, the minor networks have not as well divided between the two majors. Some independent suppliers have been able to carve out some morning time, particularly Claster with Stunt Dawg and Zodiac with Mr. Bogus and Widget.

Meanwhile, cable has spread its wings still further in the syndicated marketplace in the past year. An increasing number of syndicated shows are going to cable, bypassing the broadcast market or sharing broadcast and cable play. Driving the trend into the future is a glut of product coming down the pipe. For example: By fall 1996, there will be at least 25 potential half-hour sitcoms in play for syndication. There’s not enough room on TV station schedules to handle them all, particularly given the burgeoning of first-run talk competing for early fringe time periods. With MCA’s Major Dad going to USA for a reported $600,000 an episode, the money appears to be there for cable to join the hunt for off-net sitcoms.

The two-part message here is that (1) nothing guarantees success—not big names, not big wallets, not solid gold clearances—and that (2) faced with that uncertainty, it is increasingly crucial that broadcasters find those successes. The reason is obvious. They are in a dogfight with cable, and potential satellite and telcos and maybe computer users and who knows what next. In that climate, the program decisionmaking process assumes increasing importance. If the viewer is getting more discriminating, the programming has to become that much better or different to arrest the channel grazer in mid-zap.

If you build it, they will come,” may have worked in the movies and for a bygone programming era, but for today’s savvy syndicated television audience, you have to build it better.

ABOUT TIME, DUDES

A tip of the editorial visor to the Academy of Television Arts and Sciences for rightsing an old wrong. The board of governors last week voted to allow producers to enter programs in categories according to “their choice of emphasis on content, regardless of whether the program’s medium is live action or animation.” What that means is that The Simpsons, one of the best written and performed sitcoms of this or any other season, can be up against other top-notch sitcoms and not pigeonholed in the Outstanding Animated Series category. The same applies to Capitol Critters or Fish Police or any other animated show, which will now be judged by its content, not its choice of creative medium.

For all the talk about the new and emerging media, the hottest ticket on the horizon remains your local, over-the-air, good-old-fashioned VHF or UHF television station. Not for what it is, necessarily, but for what it may turn out to be if the cards fall right.

To begin with, things aren’t bad now. Cash flow margins are in the 30% to 40% range, a quantum leap ahead of the typical U.S. business, which is lucky to make 7% or 8%. And all that accomplished with one lone signal in the midst of a many-channeled marketplace.

That is about to change. With the advent of digital transmission, amplified by signal compression, it is perfectly reasonable to expect future investments in that future technology. For a time it appeared that HDTV would be the only technology for which this extra spectrum could be used. Now, however, the concept of scalability (or flexibility) seems to be taking hold at 1919 M Street, opening up the possibility of multiple-channel as well as multiple-media operation and releasing the broadcaster from what appeared to be a gold-plated straitjacket.

Then there’s the matter of the original NTSC channel, on which broadcasters will be required to transmit for 15 years or so, protecting the present generation of TV sets while the digital audience is factored in. Given the explosion of program opportunities that will have emerged by the give-back date in 2008, an excellent case can then be made for leaving that channel in the hands of those that brought television to the dance floor.

Who knows what could ensue. Once digital has become the common denominator among transmission media, TV’s can talk to computers and cable can talk to telephones and anyone with a piece of the distribution system can be a player across the board.

(Note: Programming is acknowledged as the name of the game, but I’ve always felt that the distribution system is a greater prize. If you can have a hand in both—as broadcasters and cable operators do and as the telcos desire—that’s called the best of both worlds.)

The acronym from which this giant oak can sprout is your local, over-the-air, good-old-fashioned VHF or UHF television station. A few modest millions in HDTV may prove to be the best bet broadcasters will ever get to make on the second coming of terrestrial television.
The best performing new talk show since Oprah!

67% of VICKI! stations improved household share!
70% improved women 25-54 share!

Not since Oprah's premiere has a daytime talk show shown a greater percentage of stations with improved time periods vs. previous year in its first major sweep.

<table>
<thead>
<tr>
<th>Program</th>
<th>Sweep</th>
<th>Stations</th>
<th>% of Stations Up</th>
</tr>
</thead>
<tbody>
<tr>
<td>VICKI!</td>
<td>Nov.'92</td>
<td>129</td>
<td>67% 70%</td>
</tr>
<tr>
<td>Jerry Springer</td>
<td>Nov.'92</td>
<td>86</td>
<td>48% 49%</td>
</tr>
<tr>
<td>Montel Williams</td>
<td>Nov.'92</td>
<td>107</td>
<td>47% 58%</td>
</tr>
<tr>
<td>Jenny Jones</td>
<td>Nov.'91</td>
<td>157</td>
<td>16% 26%</td>
</tr>
<tr>
<td>Maury Povich</td>
<td>Nov.'91</td>
<td>136</td>
<td>39% 53%</td>
</tr>
<tr>
<td>Joan Rivers</td>
<td>Nov.'89</td>
<td>127</td>
<td>39% 46%</td>
</tr>
<tr>
<td>Regis</td>
<td>Nov.'88</td>
<td>122</td>
<td>42% 51%</td>
</tr>
<tr>
<td>Geraldo</td>
<td>Nov.'87</td>
<td>100</td>
<td>49% 60%</td>
</tr>
</tbody>
</table>

Source: NSI as dated. Based on first sweep with barter.

Vicki!
The Talk Show of the '90s

Group W Productions
A Westinghouse Broadcasting Company

National Advertising: Group W Productions Media Sales

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IT'S SHOWTIME AT THE APOLLO
In Its Seventh Smash Season!

It's Showtime at the Apollo is a true television success story. Week after week, year after year, Apollo presents the biggest names in music and comedy, and sets the trends for the entire nation. The theater is an American institution. The series is a television institution. It's Showtime at the Apollo for 1993, forever.